

AFTER THE PINK

Marke B. talks to Molly Ringwald, literary star **P24**

INSURANCE SCAM II

Mercury is back on the ballot — with an odd ally **P8**

WRECKED PARKS

Why progressives are opposing the park bond **P10**

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STREET PLAYER

Ric Salinas stars in a dynamic experiment in theater activism,
bringing Mission gang life to the stage **P18**

GUARDIAN PHOTO OF RIC SALINAS BY AMANDA LOPEZ



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GUARDIAN INTELLIGENCE

What you need to know

THREE MISSING LETTERS IN THE HETCH HETCHY STORY

We recently checked out the super-cool new SF Public Utilities Commission building, with its grey-water recycling, wind turbines, rad-low energy use, \$4 million in local art, and geek-out central first-floor care with a giant interactive digital video display showing the entire Hetch Hetchy water and power system. But nowhere does it mention why the city's power lines end in Newark — and how PG&E has kept public power out of San Francisco for 90 years.

SF NEWSPAPER CO. FILE PHOTO



NAME DROPPING

Now that we have a (drunk-driving) San Francisco archbishop who is about the most anti-gay cleric we've seen in this town for years, we have to wonder: Was he consulted when Catholic Healthcare West changed its name to Dignity — which happens to be the name of the nation's biggest group of gay Catholics?



SUFFERING FOR ART

At least this painting by Kuma of a dog smoking was only on canvas at Guerrero Gallery's recent "Leave the Beef on the BBQ" exhibition of over 70 graffiti-inspired art-

ists — over at the Shooting Gallery, Peter Gronquist's "Wouda, Coulda, Shoulda" solo production included actual animal heads with antlers augmented with golden Tommy guns.



STOP THE PRESSES!

What — newspapers don't have it tough enough these days? DC comics has tossed poor Lois Lane, star reporter for the Daily Planet, under the bus so the Superman can get it on with Wonder Woman. Go grab the Kryptonite!

ARE WE NOT DOGS?

Still-relevant new wave band DEVO — currently on tour with Blondie, and interviewed on page 20 — recently released a new song "Don't Roof Rack Me, Bro! (Seamus Unleashed)," to draw attention to Mitt Romney's dog-car scandal. (The presidential nominee once strapped the family dog Seamus in a carrier on the roof of the family car for a 12-hour road trip). Gerald Casale, a founding member of DEVO, wrote the song and released it in conjunction with a mobile game titled *The Crate Escape: Seamus Unleashed*. The band also has joined forces with online advocacy group Dogs Against Romney. www.dogsagainstromney.com.



SET THE MUSIC FREE

When the annual free concert Power to the Peaceful was forced out of Golden Gate Park by rising city fees — unlike the corporate-sponsored Outside Land Festival and billionaire-endowed Hardly Strictly Bluegrass — it raised fears that an important populist tradition was ending. After all, the city's countercultural community once came together around free Grateful Dead and Jefferson Airplane concerts or the legendary Human Be-In. So a new group of activists called Space TransFormers has decided to fight back, calling another unpermitted Human Be-In on the Sept. 14-16 weekend when P2P was supposed to be held. Get details and/or get involved at www.HumanBeIn.org.

POLITICAL ALERTS

FRIDAY/7

HOW CAPITALISM SHATTERS OUR LIVES

South Berkeley Senior Center, 2939 Ellis, Berk; www.speakout-now.org. 7pm, \$3 suggested donation. Economist and author Richard Wolff and psychotherapist Harriet Fraad get together for a panel discussion followed by question and answer. Wolff will discuss "how the basic functioning of capitalism brings about unemployment, wars and the other crises that unsettle our lives," while Fraad will talk about personal and psychological affects of capitalism.

SATURDAY/8

VERONICA AND THE CASE OF MUMIA ABU-JAMAL

Centro del Pueblo, 474 Valencia, SF; www.laboractionmumia.org. 7pm, free. Valerie Jones will discuss her new book that tells the tale of her sister, Veronica Jones, a key witness in Abu-Jamal's case who says she was intimidated by police detectives into lying about what she saw. You can also hear from Rachel Wolkenstein, one of Abu-Jamal's lawyers, at this public meeting and book signing.

VIVE LA BAGEL DIFFERENCE

The estimable Schmendricks Bagels (www.schmendricks.com) recently topped a list of the city's best bagels. But our vegan hearts still belong to Katz's, which offers creamy, vegan Tofutti Better Than Cream Cheese as a topping. It withstands the omnivore test as well; in an entirely non-scientific test, most regular cream cheese eaters at brunch preferred Tofutti to nothing.



GETTY IMAGES FILE PHOTO

PORNY POTABLES

Will the Armory's deserted strip of Mission Street be fertile ground for Kink.com's newest endeavor? The Internet porn company plans to open a bar called the Armory Club in time for the horny hordes that descend upon the city for Folsom Street Fair. Decor will be a liquored-up version of the infamous Upper Floor orgy zone at the company's headquarters across the street. With fewer double-penetration scenes. Probably.



HALLOWEEN? DONE

If you've got an extra \$200 for this flawless Nikki Dyer latex mask, you can be infamous SF drag horror queen Peaches Christ! Hopefully she's not pulling a *Halloween III: Season of the Witch* stunt on us. www.peacheschrist.com



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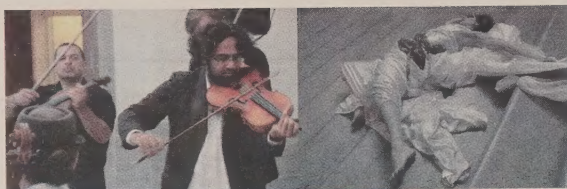
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A•A•N



CELEBRATING BAY AREA ARTISTS

FREE PROGRAMS
START AT 6 PM

FRIDAY, SEPTEMBER 7

5-8:45 PM

In Front of the Museum | 5:30-8:30 pm

• Check out the Green Bookmobile from the San Francisco
Public Library.

Wilsey Court | 6:30 pm

• Kick off the Classical Revolution Music Festival with live music
by Revolution Quartet and special guests.

Piazzoni Murals Room & Museum Lobby | 6:00 pm

• Papergirl SF presents Museum DIY Art Brew with the San Francisco
Center for the Book, bike display by PUBLIC bikes. Materials provided
by Arch Drafting Supplies.

• Make your own bike pennant with materials from Rickshaw Bagworks.

Kimball Education Gallery/Artist Studio | 6:00-8:30 pm

• Join Monique Jenkinson in her dance studio.

Hamon Tower Observation Level | 6:00-8:30 pm

• See *Bridge Walkers*, an installation and a short documentary
by Catherine Herrera, commissioned with support of the
Wallace Foundation.

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Between 5:00 and 8:00 pm, the first 100 cyclists to check their bikes with the
San Francisco Bicycle Coalition's free valet service, located in front of the museum,
or patrons who visit with a library card receive \$2 off gallery admission. Show your
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Images: (1) Photo by PAMSE staff; (2) Monique Jenkinson, photograph by Arturo Coloniza
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EDITORIALS

APPROVE CLEAN POWER SF CONT>>

and its existing hydroelectric dam to meet around 40 percent of the total power needs. If part of the program involves aggressive demand reduction, that number could go higher.

The locally produced energy would be cheap and green — and would bring down the price of the city alternative. If the city can build, operate, and make money from renewable energy plants, it will also demonstrate that running a municipal utility is entirely feasible. And the initial work of creating a full public power system will be in place.

It's a modest experiment. Anyone who doesn't want to pay extra for green power can opt out, and the city won't even be trying to take on major commercial customers yet. But as the price of renewables comes down, and San Francisco commences its own build-out, it's almost certain that Clean Power SF will be offering not only cleaner power but better rates.

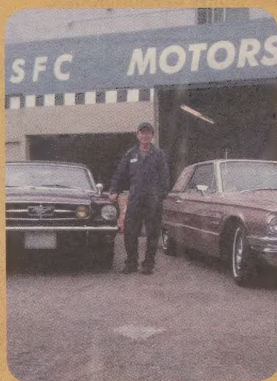
For all its flaws, this is a program that community activists and city officials have spent years working out — and both sides are, for once, happy it. It needs strong support at the board, to send a message to the mayor that this is something San Franciscans want. **SFBG**

DEFENDING RICHARD AOKI — AND THE MOVEMENT CONT>>

news story on Richard Aoki was poorly researched and only a small fraction of his new book. His public accusations are unfounded and sensationalist.

Richard advanced leftist political thought, mentored and developed new leaders, educated his working-class sisters and brothers, and built Black and Asian solidarity — and this was invaluable. Richard and other movement veterans inspired us and a new generation of young leaders to carry forward the work today. We are stronger because of them — and that is how people should be judged and remembered. **SFBG**

Steve Woo is an organizer in the Tenderloin and steering committee member of the Richard Aoki Fund. Alex T. Tom is the executive director of the Chinese Progressive Association.



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BY STEVEN T. JONES

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Mercury Insurance and its billionaire founder George Joseph are trying, for the second time in two years, to charge infrequent drivers more for car insurance.

Only this time, the measure has the surprising support of a progressive advocacy group that represents low-income communities of color — and that recently received a substantial donation from Mercury.

Proposition 33 — which so far has received fairly little news media attention in an election dominated by talk of taxes — is a reprise of a similar measure, Prop. 17, that went down to defeat in 2010.

The measure seeks to allow insurance companies to set premiums based in part on whether consumers have had continuous coverage. In other words, Mercury wants to raise rates on people who take a break from driving for economic, environmental, or other reasons.

The new measure contains a few exemptions targeted at sympathetic groups singled out by opponents in the last campaign, including active-duty soldiers and those unemployed due to layoffs.

And Prop. 33 also has a significant new backer, the Berkeley-based Greenlining Institute.

That alliance has drawn the ire of Consumer Watchdog, the non-profit group that created California's regulated car insurance system with Prop. 103 in 1988 and has been fighting to defend it ever since.

"It raises rates on the people that Greenlining claims to represent," Consumer Watchdog President Jamie Court told us.

GOLDEN STATE GOLD

Mercury got its start in the 1960s, selling insurance to car owners who had spotty records, charging high rates — and aggressively challenging claims. About 80 percent of its business is in California.

And Mercury has been trying for some time to challenge the landmark Prop. 103, the 1988 ballot measure that set tight regulations on what car-insurance companies can charge — and what they can use to set rates.

Under that law, insurance companies can only use three basic rating factors: how long someone has been driving, vehicle miles traveled per year, and a driver's safety record. There are 16 more factors that the state has allowed to have a smaller impact on rates, including the "persistence discount" that rewards drivers for staying with a



THE LATEST INSURANCE SCAM

Mercury Insurance wants to buy your vote again — this time, with an unusual ally

single company.

Court said there are good reasons for that discount, noting that it costs companies more to market to and administer new customers than to serve existing ones.

Prop. 33 would allow consumers to shop around and still keep that discount — something that Court said only makes sense if you want to give insurance companies the power to divide customers by class and punish people who choose to give up driving for a while.

"It's sleight of hand," Court said. "Some drivers get a discount, everybody else is going to get a surcharge."

Two years ago, every single legitimate consumer group in the state opposed Mercury's efforts. So why is the prominent Greenlining Institute changing its tune?

Greenlining says the new measure is better. But the group's staffers also acknowledge that Mercury is now a significant donor to Greenlining. Joseph appeared as a panelist at Greenlining's 19th Annual Economic Summit in April, and the company donated \$25,000 at that time.

Greenlining General Counsel Sam Kang, who pushed for the new position and is the designated point person in defending the stance, told us the new exemptions make the measure worth supporting. "The protections are what really distinguish Prop. 17 from Prop. 33," Kang said. "It's better than what we've got now."

Kang argues that the increased competition it could foster among insurance companies might lower premiums for everyone. "If custom-

ers are willing to walk away" from their current insurance provider and still keep their continuous coverage discount, Kang told us, "that's how it will drive down rates."

Court called it "ridiculous" to claim this corporate-sponsored measure — Joseph has personally given almost \$8.3 million to the Yes on 33 campaign, the lion's share of its total funding — would drive down premiums through increased competition for customers.

"There's no dispute on that and Greenlining is using tactics that are really reprehensible, and it's a shame because they are likely to be the centerpiece of Mercury's campaign," he said. "George Joseph is trying to get cover from a group that has no business doing this."

Greenlining Executive Director Orson Aguilar acknowledged the organization was divided on this measure, and is still open to being convinced it made the wrong call. "This was hotly debated. This was not an easy issue for us," Aguilar told us. "Frankly, if we're wrong, we're happy to be convinced."

GREENLINING'S CAMPAIGN ROLE

Yet it may be too late for that: The state voter handbook has already been printed, and the Yes on 33 campaign has been touting the group's support. "The Greenlining Institute — a consumer group founded to fight unfair business practices — supports Proposition 33 because it protects consumers and allows this discount to everyone who has followed the law," says a ballot argument that signed by Kang and CDF

Firefighters President Robert T. Wolf and California Hispanic Chamber of Commerce President Julian Canete.

"As you know, we opposed Prop. 17 and we opposed it quite vigilantly," Kang told us. And the main reason was the organization didn't buy Mercury's spin that it would simply lower rates for those with continuous coverage. "If someone is going to get a discount, someone else is going to pay more," Kang acknowledges.

Yet he is now parroting the Yes on 33 campaign's rhetoric that the measure simply rewards drivers who "followed the law" and maintained continuous insurance coverage, saying the exemptions that Mercury wrote into the new measure actually give those groups — soldiers and the unemployed, which he notes are disproportionately poor people of color — more protections than they now enjoy.

"If you have continuous coverage for five years, you are eligible for a persistency discount," Kang said, casting the measure as simple and straightforward.

Court and his group strongly object to that simplistic approach, asking why an insurance company would sponsor a measure that lowers premiums. The reality, consumer advocates say, is that this is a duplicitous measure that relies on a flawed premise and is really about giving insurance companies a new tool to capture certain customers and balk those who can least afford it.

"These exemptions are bullshit, and they are written to be very narrow. It's lipstick on a pig," Court said. "It exposes how it raises rates

for all low-income people who don't meet these very narrow exemptions."

In fact, the official summary by the Attorney General's Office makes it clear that prop. 33 "Will allow insurance companies to increase cost of insurance to drivers who have not maintained continuous coverage."

Kang disputes that objective analysis, telling us, "The ballot title and summary is up for discussion as far as what it meant."

Kang admitted that Mercury is supporting Greenlining. "They gave us \$25,000 in anticipation of the summit, and we anticipate they they'll help us out in the advocacy of this measure," Kang said. "Corporations regularly contribute to us, and it has never guaranteed our consent or dissent on anything."

He defended the approach, telling us, "Sometimes working with corporations is the only way to make monumental changes," citing their successful efforts to improve the billing practices of PG&E, which regularly makes six-figure donations to Greenlining.

Aguilar also strongly defended the organization's integrity. "To say that just because we got a stipend from Mercury Insurance" that bought their support, Aguilar said, is simply wrong. "Money comes from somewhere."

Greenlining's allies in various campaigns to protect low-income communities say they're willing to give the group the benefit of the doubt. Joshua Arce, executive director of the SF-based Brightline Defense Project, doesn't think donations from Mercury Insurance influenced the group's position, noting that it has also received contributions from PG&E and AT&T, then subsequently joined campaigns that opposed those companies' practices.

Instead, he said Greenlining was probably just offering support to the measure because Mercury had addressed Greenlining's criticism of Prop. 17 two years ago. "That's one of the things about Greenlining," Arce told us, "they say, 'If you fix all the things we laid out, if you address them, then we'll support it.'"

Yet Court said the minor changes made between Props. 17 and 33 shouldn't have won over such a potentially influential ally. "I'm told they're going to use Greenlining in the commercial. It's clearly a transactional relationship," Court said. "When the billionaire behind Mercury Insurance says it, it's hard to believe, but it's easier to believe coming from an organization called Greenlining." **SFBB**

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CALIFORNIA

BY Yael Chanoff
yael@sfbg.com

Recreation and Parks Department clubhouses are privatized and cut off from public access. Public spaces like the Botanical Gardens and the Arboretum in Golden Gate Park are closed to people who can't pay the price of admission. Event fees and permit processes have become so onerous that they've squeezed out grassroots and free events.

It's been enough to infuriate a long list of neighborhood groups who have been complaining about the San Francisco Recreation and Park Department for years.

And now those complaints have led to a highly unusual coalition of individuals and groups across the political spectrum coming together to do what in progressive circles was once considered unthinkable: They're opposing a park bond.

From environmentalists, tenant advocates, labor leaders, and Green Party members to West Side Republicans and fiscal conservatives, activists are campaigning to try to defeat Proposition B, the Clean and Safe Neighborhood Parks Bond.

The bond would allow the city to borrow \$195 million for capital projects in several parks around the city. It comes five years after the voters passed a \$185 million park bond.

Environmental groups like San Francisco Tomorrow and SF Ocean Edge oppose the bond, and even the Sierra Club doesn't support it because "In recent years, we have had many concerns with management of the city's natural places," as Michelle Meyers, director of the Sierra Club's Bay Chapter, told us.

Matt Gonzalez, the only Green Party member ever to serve as Board of Supervisors president, is part of the opposition, as is progressive leader Aaron Peskin. Joining them is retired Judge Quentin Kopp, darling of the city's fiscal conservatives.

The San Francisco Tenants Union wrote a ballot argument opposing Prop. B. The left-leaning Haight Ashbury Neighborhood Council and the more centrist Coalition of San Francisco Neighborhoods both want the bond defeated.

Many of the people opposing Prop. B have never before opposed a city bond act. "This is very difficult for me," said labor activist Denis Moskofian. "Some of us always support public infrastructure spending."

When we called Phil Ginsburg, the director of Rec-Park, for comment, his office referred us to Maggie Muir, who's running the campaign for Yes on B. She sent a



THE PARK BOND BATTLE

Why environmentalists and neighborhood groups are opposing more money for parks

statement saying: "Unfortunately, a small group of individuals are opposing Proposition B because they disapprove of Recreation and Park Department efforts to improve our parks and better serve San Francisco's diverse communities." The statement refers to Prop B's opponents as "single issue activists."

So who are these activists, and why have they come together to oppose the parks bond?

Many started with, as Muir put it, a single issue. Journalist Rasa Gustaitis didn't want to see fees to enter the Botanical Gardens and Arboretum in Golden Gate Park. West of Twin Peaks resident George Wooding was upset that Rec-Park has been leasing public clubhouses to private interests. Landscape Architect Kathy Howard took issue with a plan to renovate Beach Chalet soccer fields, complete with artificial turf and stadium lighting.

After a few years of fighting these small battles, people like Gustaitis, Wooding, and Howard started to see a pattern. Park property was being privatized.

THE ENTERPRISE

Some city departments, like the airport and the port, are so-called enterprise agencies. They don't receive allocations from the city's general fund, and operate entirely on money they charge users. In

the case of the airport, most of the money comes from landing fees paid by airlines. The port charges ships that dock here, and takes in rent from its real-estate holdings.

Other departments, like Recreation and Parks, provide free services, funded by taxpayer money. In theory, the department creates and maintains open spaces for public use. The recreation side offers services like classes and after-school activities, many of which are centered in recreation centers and clubhouses in parks throughout the city.

These have been staffed in the past by recreation directors, adults who coordinated and supervised play, in many cases becoming beloved community figures.

But some city officials want that mission to change. In a time of tight budgets (and facing significant cuts to its operating funds), Rec-Park has been looking for ways to increase revenue by charging fees for what was once free.

In fact, in a 2010 Rec-Park Commission meeting, interim General Manager Jared Rosenfeld said, "the sooner we become an enterprise agency, the better off we will be."

In August 2010, the department fired 48 recreation directors. In their place, Rec-Park hired part-time workers who were paid to put on programs but not to staff neighborhood rec centers. The department

also hired six more employees in the Property Management Division, tasked with leasing out and renting parks property.

In 2010, the commission also approved a plan to impose a fee for non-residents and require residents to show ID to enter the Arboretum. The once-free public garden was on its way to becoming a cash cow (operated in part by the private San Francisco Botanical Society).

A fledgling group formed to fight the fees — and its members soon connected to groups like SF Ocean Edge and Sunset Parkside Education and Action Committee who were not pleased with a proposal to install artificial turf and stadium lights at the Beach Chalet soccer field and people who opposed the leasing of clubhouses.

Moskofian, a member of the Labor Council and worker with Graphic Communications International Union Local 4-N, helped bring together many disparate groups who realized they have a common goal in halting the privatization of the parks system.

"It started with a number of different people who were involved in a number of different efforts to get the Rec and Park Department to do the right thing running into each other and eventually getting together," said Moskofian. "People from these groups found themselves

listening to each other's efforts and got together."

THE EMPTY CLUBHOUSE

One of the turning points was the fight over J.P. Murphy Clubhouse in the Sunset.

In July 2010, Rec-Park quietly began taking clubhouses, previously free and open to anyone in the neighborhood, and putting them up for lease. Nonprofits, some of them offering expensive programs, took exclusive control of public facilities.

For Rec-Park, it was more money. For neighborhood residents, it was a sign they were being cut off from the resources their tax dollars built and funded.

"They would put a notice on the clubhouse door for a hearing, they would have four or five concerned mothers show up, and they would lease the facility," said George Wooding, then-president of the West of Twin Peaks Central Council that got involved in opposing the clubhouse privatization.

The J.P. Murphy clubhouse had benefitted from the 2008 bond. The building was renovated at a cost of \$3.8 million. But when the shiny new rec center was finished, Rec-Park tried to put it up for lease.

Wooding helped organize strong opposition to the lease. They had already paid for the clubhouse through taxes and bond money, the opposition figured—why shouldn't it be kept open to the public, free?

"I'd had enough. We felt, this is our park, they just spent a ton of money. They fired the rec director. When Rec-Park came to rent out the facility, we just said no way," Said Wooding.

The department gave up, and J.P. Murphy wasn't leased. But without a lessee, the department simply closed the center. It's empty and dark — although it's available for \$90 an hour rent.

Other similarly frustrating battles were going on around the city.

Muir called the opposition "short-sighted."

"This opposition is punishing the people who use the facilities across the city, children who need safe parks to play in, seniors, and those who are disabled who need ADA compliance," said Muir.

But Friends of Ethics, another group opposing the bond, argues that Rec-Park shouldn't get another cent until the agency cleans up its act. In a paid ballot argument against Prop B, the group brought up the controversial process of leasing out the Stowe Lake Boathouse

CONTINUES ON PAGE 12 >>



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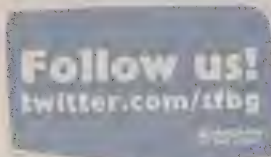
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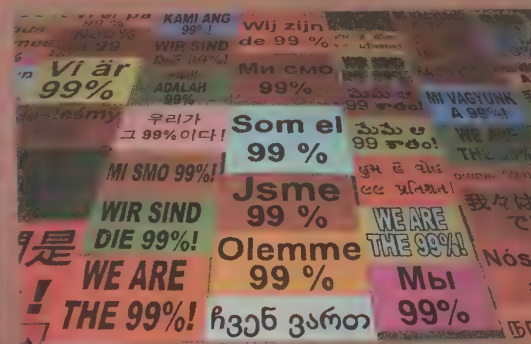


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NEWS



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last year. The move to put Bruce McLellan, longtime operator of the family business that sold snacks and rented paddle boats, on a month-to-month lease before auctioning a new lease to the highest bidder created a serious backlash.

On top of that, commission officials were accused of bias when they recommended a lobbyist, Alex

rights advocate who is also a member of Friends of Ethics, says that there are issues in the ADA compliance plans for the Parks Bond as well. Planthold says that money from the last bond measure in 2008 was misspent in terms of disability access.

"Trails weren't graded properly. There was no attention to whether there were tree roots that might be rising above the level of the trail that could trip somebody," said Planthold. "They didn't do a good, proper, fair job on making trails accessible."

The bond got unanimous support from the Board of Supervisors. That's because it earmarks money for parks that desperately need it throughout the city.

But that doesn't mean all the supervisors are pleased with the way Rec-Park is being run. In July 2010, Sup. David Campos and then-Sup. Ross Mirkarimi tried to pass a Charter Amendment to split the appointments to the commission among the mayor and the supervisors.

But they couldn't get the measure through, and the commission remains entirely composed of mayoral appointees.

So now the voters have a choice: Give more money to what many say is a badly managed department moving toward the privatization of public property — or shoot down what almost everyone agrees is badly needed maintenance money. Of course, the critics say, Rec-Park can always change its direction then come back and try again in a year or two — but once public facilities become pay-per-use private operations, they tend to never come back. **—BFG**

"I'D HAD ENOUGH. WE FELT THIS WAS OUR PARK."

WEST OF TWIN PEAKS
 RESIDENT GEORGE WOODING

Tourk, to one of the companies vying for the contract.

"It's unseemly and it clouds public trust," said No on Prop B proponent Larry Bush, who publishes Citireport.

The boathouse isn't the only much-beloved tradition ended under the current Rec-Park administration's reign. The Power the Peaceful festival, which brought big name musicians and thousands of attendants, all for free, has been priced out due to dramatic increases in fees. So has the Anarchist Book Festival.

Bob Planthold, a disability

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PR PROBLEMS

BY CAITLIN DONOHUE

caitlin@sfbg.com

HERBWISE I can't shake the feeling that the key to legalization is not burning effigies of US Attorney Melinda Haag and harassing Barack Obama when he comes to town. Though those things can be fun.

These nonsensical days of the government blocking our access to cannabis will only stop when regular old citizens realize that the War on Drugs is not making them any safer.

Which is why I'm talking to Kristina Barnes about her porch rowdies. The mother of two, who is a project manager for an energy conservation company, moved to the Mission a year and a half ago. Along some of her neighbors and an agent from the Mission Miracle Mile Business Improvement District, Barnes wrote a letter in protest of property owner Gus Murad's plan to put a weed dispensary into part of the Mission Street building that until recently housed his restaurant Medjool.

The letters were sent to the city's Planning Commission, but also to Haag, causing East Bay Express reporter David Downs to call Barnes and her crew "snitches," and "clueless, craven, money-hungry carpetbaggers," whose primary goal was to gentrify the Mission. One of the letters, he reported, even used what I like to call "the g-word," as a positive term, calling into question the protesters' basic grasp of SF's social climate.

Fine, I chortled a little at the snitches part.

But it troubled me that my Mission neighbors thought that "this shop will invite loads more undesirable people to our neighborhood," as Barnes' letter put it.

The perception of the pot clubs as a dangerous, disruptive place is sadly common — Haag has used it as justification for her crusade, even though a UCLA study published in the July issue of the Journal of Studies on Alcohol and Drugs found zero evidence that dispensaries raise crime rates.

I called Barnes up to find out why she didn't want high-quality nuggets near her family.

Turns out, Barnes does not support medical marijuana. "There's a lot of misleading legality about it," she said. "If I were to guess, 80 percent of the people [who frequent dispensaries] have no reason to be there." In other neighborhoods, she told me, she's seen people exit clubs

and give joints to friends.

She thinks the Morado Collective will adversely affect her block. "We moved into a neighborhood that has the promise of getting a little cleaner and better." More saliently, she was concerned that her porch would look like an attractive place to smoke that newly-purchased bud. People use it as a smoke spot already, she said.

Of course, there was no reason to base this conversation on conjecture. Until it was shuttered by the feds earlier this summer, Shambhala Healing Center welcomed patients at 2441 Mission — across the street from the Morado Collective's future home. Had Barnes' porch been inundated by Shambhala's patrons? Had such disruptions diminished in the months since the club closed its doors?

Actually, she was unaware that she'd been living around the corner from a dispensary since she moved to the neighborhood. Grarited, Shambhala looked like a yoga studio from the outside. "I can't believe I didn't know the other one was there," Barnes said. One hopes it was food for thought.

ALSO, LOGIC PROBLEMS

I also spoke with Philip Lesser of the MMBID, who told me his neighborhood group was firmly in favor of medical marijuana, likening pot clubs to medical centers. But, he said, the Morado Collective's spot between fancy two restaurants "just doesn't seem like the appropriate place to have a doctor's office."

What would be appropriate? "I'm thinking that anything that could better promote the arts and entertainment," he ventured, adding that Alamo Draft House is set to open a five-screen movie theater in another Murad property across the street.

But — what makes you want to go to the movies more than weed? **SFBG**



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CLOCKWISE FROM LEFT: DIXIE'S RED MISO BLACK COD, DEVILED EGGS AND CHICHARONES, TRIPLE S COCKTAIL. GUARDIAN PHOTOS BY VIRGINIA MILLER



AWAY DOWN SOUTH

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE A fledgling new restaurant is a work in progress, evolving. Often I'll visit restaurants in their opening week, then return three to four weeks later, noticing a marked improvement in rhythm and flow, if not a dramatic change in food (often first food impressions prove to be consistent).

Returning a few months into a restaurant's life, if things are heading the right direction, a distinct voice emerges, reflected in service and menus. Other times, one still searches for a point of view, a compelling enough reason to return. Opening in May with big vision and standouts on the plate, Dixie in the Presidio struggles to find cohesion after three months of visits.

The Southern intention of chef Joseph Humphrey (a Florida native) is just the sort of thing I get excited about: California-fresh with a New Southern ethos, not dissimilar to some of the Southern-influenced mashups I find at the likes of Maverick, the new St. Vincent, or in the best food cities of the South. Humphrey cooked at Michelin-starred Meadowood and Murray Circle, and in New Orleans with none other than Dickie Brennan & Co. South truly meets West in Dixie.

In the former Pres a Vi, Dixie hints at Southern plantation feel on the roomy veranda — ideal for the just-launched brunch — clearly the best area in the roomy restaurant. Though dreamily set in the Presidio, surrounded by trees, the Palace of Fine Arts standing majestically across the lawn, the inside remodel hasn't quite covered up the space's corporate feel. Rich wood grains and musical instrument art installations warm slightly, but neutral tones and a subdued air communicate "bland."

Nearly condescending, cold service on my first visit had me actually dreading a return. Dread should never be on the menu, especially at this price. In another visit, I dined in the back space where at 7:30pm on a Saturday night more than half the tables were filled with thankfully well-behaved children. Here service improved: sweet if unsure.

Humphrey's skill shines in chicken-fried quail on garlic waffles (\$15), a twist on my soul food favorite, with cabbage and kale slaw and a subtle kick from Thai chilies in the syrup. Another excellent dish is chicken and dumplings (\$24). "Dumplings" are melting-soft ricotta gnudi surrounding tender cuts of chicken draped

with baby carrots. This reinterpretation does what it should: it makes you rethink, but still thoroughly enjoy, a classic.

Red miso black cod (\$23), silky in apple and bourbon-tinged foam, was so good it was the one dish I reordered. Accompanied by lobster mushrooms, only a mound of farro was flavorless and forlorn. I couldn't help but long for 4505 Meats and Ryan Farr's unparalleled, dissolve-in-your-mouth chicharrones when chomping on the harder, overly-salty version (\$6) with nori salt here. Abalone and pickled jalapeno peek out of creamy corn soup (\$14), while horseradish deviled eggs (\$7) are smartly topped with fried chicken liver. Despite the promise of shaved tasso ham (I adore tasso), a Dixie chopped salad (\$12) is almost banal, the ham more like two big slices of deli meat draped across an otherwise unadorned salad (merely lettuce in creamy shallot dressing with a smattering of radishes), rather than sliced up and in the mix.

Wine or a pour of whiskey were the more gratifying drink choices. On the cocktail front, a pricey Terroir Fizz (\$14) utilizes amazing, local St. George Terroir gin with lemon, lime, Cointreau, lemon verbena, and egg white for froth. Though I commend the move away from sweet, it was so sour (and I've been to known suck on lemons, that's how much I crave sour), balance was lost in what could have been a beautiful aperitif — a bigger blow when this town is packed with excellent cocktails in the \$8–\$12 range. Dixie Triple S (\$12) fared better in balance of sweet-smoky-spicy (the triple "S") with Espolon silver tequila, lime, watermelon-jalapeno puree, and a hickory-smoked salt rim. 2 Bens is a playful tribute to "what dad and granddad drank" — a pint of Guinness and shot of Jack Daniels — but I cannot fathom paying \$16 for a pour of such basic brands.

Dixie's musical, New Southern vision is among my dream restaurant concepts but in actuality feels incongruent and out-of-sync despite supreme moments of taste. After the bill arrives at well over \$100 for two, walking out into misty Presidio air before a green expanse leading to the Bay, our first thought is where to go next to fill up. **SFBG**

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BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Coach's dad said it was the best Chinese restaurant in the world. The world being a pretty big place, and one which includes all of China, we went. Him, her, me, Hedgehog, Indiana Jake, and a Random Texan.

Daly City. Koi Palace. Pffft. I'd retract that last little almost involuntary and entirely uncomplex sentence in deference to Mr. Coach, him being a respected figure among us, but come to find (over appetizers) that he didn't say it was the best Chinese restaurant in the world; some guy did.

Some guy in an interview on NPR, turns out. He had eaten at 5,000 Chinese Restaurants (which is a lot, by even my standards) and Koi Palace in Daly City was his favorite.

OK. If that guy wants to take me there and order what he ordered, I'll go back. But I happen to consider myself the High Halushki of Hyperbole, and I'm here to tell you that, no matter what Coach's dad told Coach he heard some guy tell some interviewer, Koi Palace isn't even the

best Chinese restaurant in Daly Goddamn City, let alone the Bay Area, let alone the big fat world. Why, it's not even cheap! The kind of portions and quality you pay \$8-10 for at the best Chinese restaurants in my world, you can expect to pay \$16-18 for at Koi Palace.

And that, in a nutcase, is why I don't listen to the radio.

Come to think of it, though, the pork and oysters clay pot...

(continued later this page, after sports section)

CHEAP SPORTS

by Hedgehog

Next week I'll have an actual pickup baseball game to write up. This week, though, I attended my first ever flag football practice. While it's true that I already broke my arm at a flag football game, I had never actually practiced before. Which even out since the practice I attended this week was for a team I don't play on. I don't play flag football anymore. Or ever. Since I broke my arm just thinking about playing once. Did I

mention my arm is broke? Well it is.

Turns out, once you have a broken arm, there isn't much you can do at a flag football practice. In the beginning, I tried kicking a soccer ball around, and the team initially joined me but finally got wise to my distractions and pulled out the pigskin.

So then I snapped the ball to Stringbean while the rest of the team ran passing routes. And then the Chicken Farmer and I played defense while the offense ran plays. Every play, one of us would blitz Stringbean and the other would drop into pass coverage. But whichever job I had, I kept putting my broken hand up to block the ball, so I decided it was safer to pull that arm into my shirt and run one-armed.

But when I blitzed Stringbean like that she just stopped and laughed and said I was the most "unintimidating" thing she'd ever seen.

She'll rue the day.

(continued from before the sports section)

KOI HOOEY

...was pretty good. And the seafood noodles, I thought, were great. But the country vegetables and the eggplant dishes were boring, the pork cheeks were at least as weak, and the spicy chicken wasn't spicy. At all.

But mostly how I can tell when I really don't like a restaurant is I wake up in the middle of the night that night, not feeling sick so much as cheated. Or maybe disturbed would be a better way to put it.

I have nightmares.

My mouth gets awful.

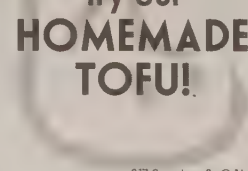
I mean no disrespect to Coach's dad, who I kind of idolize because his whole family pretty much breathes football — with the possible exception of Coach herself, who is in it for the babes — but I've been so thrown by Koi Palace that I might need to go find some dollar-fifty steam-table fried rice for lunch. By way of a reset. **SBFG**

KOI PALACE

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FUCKED UP
SEE WEDNESDAY/5

WEDNESDAY 9/5

DAUGHN GIBSON

James Blake goes country? Nicolas Jaar with a bolo tie? Daughn Gibson's *All Hell* is one of the most unexpected, quietly subversive records of the year so far, treating lovelorn trucker anthems with the chopped and screwed mentality of the 21st century laptop scene. Though it might not



make sense on paper, Gibson's Scott Walker-meets-Johnny Cash croon meshes intuitively with his loop-based backing productions. Just a week ago, upon signing to Seattle's Sub Pop Records, he Soundclouded a new track, featuring samples lifted from the label's own Shabazz Palaces and Tiny Vipers, that somehow remains as country-esque as any of his previous output. A true maverick in a scene overflowing with uninspired, rehashed ideas. (Taylor Kaplan) With the Reckless Kind, the Emily Anne Band
9pm, \$10
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

WEDNESDAY 9/5

FUCKED UP

If you're looking for some blood and possibly a little nudity on a Wednesday night (who isn't?) Fucked Up has got you covered. Famous for bizarre and unpredictable onstage antics, these Toronto-based punk rockers are all about pushing the boundaries. Whether it's choosing an unprintable band name, getting moshing banned from *MTV Live* (Canada) after causing thousands of dollars in damage to the set; or releasing a sprawling rock opera that SPIN Magazine named as the best album of 2011, Fucked Up have proven their fearlessness and artistic ambition with every move they've made since they're formation in 2001. Legendary live shows, intelligent and inventive lyric content, and notable contributions to women's shelters are just a few of the elements that make Fucked Up one of the most exciting and deeply respected bands on the scene today. (Haley Zarembo)

With Ceremony
9pm, \$19
Slim's
333 11th St, SF
(415) 255-0333
www.slimspresents.com

THURSDAY 9/6

MADISON AVENUE PARTY

Celebrating the diamond anniversary of the iconic humor publica-

tion, the Cartoon Art Museum has been hosting the "What, Me Worry?: 60 Years of MAD Magazine" exhibit this summer, featuring a variety of original, hilarious artwork. Help say goodbye to Alfred E. Neuman and cohorts at a special swingin' sixties style event tonight, "MADison Avenue Party: Cocktails, Cartoons and Tunes," which invites fans to dress up in their "Dapper Don" best, sip some "MADhattans," listen to live music, and pose for a sketch from a local cartoonist. Don't be a schmuck! This is your chance to join "the usual gang of idiots." (Sean McCourt)
7-9pm; \$5-\$500
Cartoon Art Museum
655 Mission, SF
(415) 227-8666
www.cartoonart.org

THURSDAY 9/6

TALLEST MAN ON EARTH

Kristian Matsson, a.k.a the Tallest Man on Earth, is not particularly tall, but the name takes on greater meaning when the Swedish folk singer takes the stage. Matsson's incredible presence and charisma transform him into something larger when he begins to play. *Shallow Grave*, his debut album,

was praised by Pitchfork and featured on NPR. And he continued to garner stateside attention when fellow indie-folker Bon Iver brought him on tour. In his albums, which are both unassuming and enchanting, the influence of Bob Dylan, one of Matsson's earliest heroes, is clear. His recordings — created in whatever home Matsson is currently living in — possess a warmth and charm so often lacking in the current era of overproduction. (Zarembo)

With Strand of Oaks
8pm, \$30
Fox Theater
1807 Telegraph, Oakl.
(510) 302-2250
www.thefoxoakland.com

FRIDAY 9/7

"STUDIO GHIBLI ANIMATION RETROSPECTIVE"

It's a fantasy — filled with forest spirits, girl power, talking animals, imagination, magic charms, enchanted trees, and budding witches — come true: a 14-film retrospective showcasing the visually luscious, thematically complex works of Japan's Studio Ghibli. Spanning the years 1984-2008, the kid-friendly-but-also-adult-worthy series is heavy on the works of Ghibli co-founder and most-prominent director Hayao Miyazaki, including *Princess Mononoke* (1997), *Kiki's Delivery Service* (1989), *My Neighbor Totoro* (1988), and the

Oscar-winning *Spirited Away* (2001). Even better, each



film screens in new, 35mm print form, and all are shown in original Japanese with English



subtitles, with a few screenings of *Totoro's* English-dubbed version thrown in for good measure. (Cheryl Eddy)
Through Sept. 13, \$8-\$10.50
Bridge Theatre
3010 Geary, SF
Sept. 14-26, \$8-\$10.50
California Theatre
2113 Kittredge, Berk.
www.landmarktheatres.com

FRIDAY 9/7

PORT OUT, STARBOARD HOME

Slap a bottle of champagne on its ass, it's done! Four years in the making, the new play collaboratively wrought by acclaimed New York playwright Sheila Callaghan (*That Pretty Pretty*; or, *The Rape Play*) and SF-based foolsFURY finally launches its cruise ship, *Crown of the Seas*, packed with an oddball set of seekers in sneakers whose spiritual enlightenment comes anchored in a decadent, vaguely sinister bed of ritual. The very brief Bay Area run takes place at co-producers Z Space, before transfer to New York's La Mama in November for the second half of a bicoastal world premiere. Set a course for adventurous ensemble-driven physical theater. (Robert Avila)

Through Sept. 23, 8pm, \$12-\$30
Z Space (at Theater Artaud)
450 Florida, SF
www.zspace.org
foolsfury.org

FRIDAY 9/7

DEFEATER

Massachusetts hardcore band Defeater has a way of creating thoughtful, dynamic albums in a genre that often feel formulaic and stagnant. They have ambitiously committed themselves not just to a concept album, but to a concept career, with each record picking up the

story arc where the previous one left off. Defeater's music is set in the broken home of a WWII-



era family living on the Jersey Shore. Continuity is only one of the band's tenets — Defeater is dedicated to an environmentally-friendly lifestyle and music career. It prints all of its merchandise on recycled materials and tours in a Greenvan, a vehicle that runs on vegetable oil and bio-diesel. (Zaremba)

With Rotting Out, Hundredth, Silver Snakes, Broken Ties, Troubled Coast
6:30pm, \$12

924 Gilman, Berkeley
(510) 525-9926
www.924gilman.org

SATURDAY 9/8

ANANÉ AND LOUIE VEGA

Anané is a singer hailing from West Africa Cape Verde whose



musical style blends dance, reggae, and Caribbean influences. She found her way to New York

and teamed up with "Little" Louie Vega, one of New York's premier DJs and one half of legendary house music production team Masters At Work. Now wife-and-husband, the Vegas make up a dance music power couple and collaborated together on 2010's *ANANÉSWORLD*, which clearly displays the vocal and musical range of Anané. They've since been trotting the globe, making stops in club-heavy Ibiza in Spain and Miami's prominent Winter Music Conference. During live sets, the Vegas tag team the decks, switching from soulful, groovy tracks to percussion and horns-heavy Latin house to full on Afro-jack cuts. (Kevin Lee)

With David Harness
10pm, \$15-\$20
Mighty
119 Utah
(415) 762-0151
www.mighty119.com

SUNDAY 9/9

KUSF'S ROCK-N-SWAP

Is there one movie, album (vinyl or CD), poster, or book that you have been looking to buy everywhere, but just haven't yet had that stroke of luck? KUSF's Rock-n-Swap may be the place for you — known as a Giant Music Lover's Fair, the event features vendors selling rare music-related gems. Admission is free for USF students, otherwise \$3, which you can feel good about because the money benefits KUSF (who has been undergoing a battle for the airwaves and campus support). This is one of the biggest music swaps



in California, going strong for more than 20 years. So hunt for that one rare record you've been yearning for, while supporting local, independent broadcasting. (Shauna C. Keddy)

10am-3pm, \$3 (free for students)
McLaren Hall at USF
2130 Fulton, SF
(415) 386-KUSF(5873)
kusf.org/rocknswap

the spiritual pop feel of the Polyphonic Spree with the studious, methodical post-rock of Tortoise. Following up is "The Apostate," where

MONDAY 9/10

SWANS

Swans, led by Michael Gira, announced their return after a 14-year absence in 2010 with the bleak yet forceful *My Father Will Guide Me A Rope To The Sky*. Gira and co. use an expansive, cinematic approach with their latest album *The Seer*, a two-hour long assemblage that flips between meditative drizzle and crashing thunderstorm. Penultimate cut "A Piece of the Sky" blends

Swans build a dreadful and disorderly tone and turn primal with noise and curses and yelping. In a good way. San Jose's Xiu Xiu, out with new album *Always*, opens. (Lee)

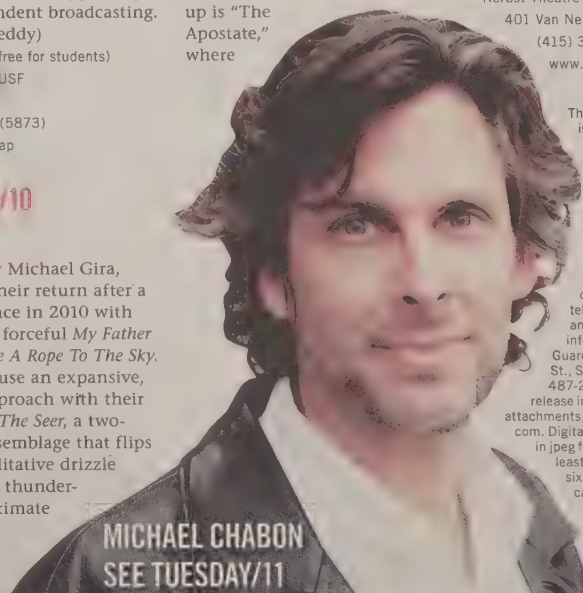
With Xiu Xiu
8pm, \$30-\$34
Regency Ballroom
1290 Sutter
(888) 929-7849
www.theregencyballroom.com

TUESDAY 9/11

MICHAEL CHABON

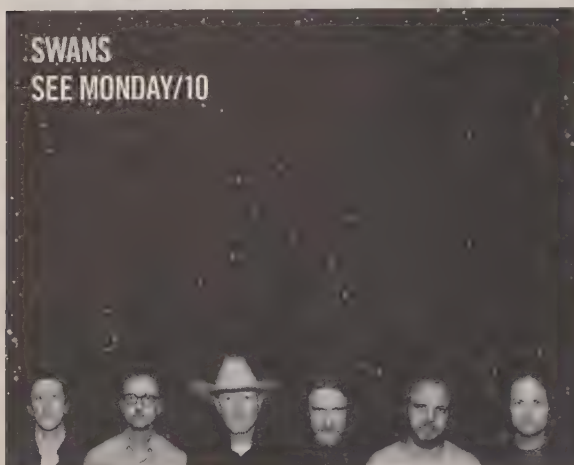
Though Chabon was born in DC, the award-winning author found his way to Berkeley in the mid-'90s and has remained in the Bay Area since. The East Bay acts as both setting and muse in his latest work. *Telegraph Avenue: A Novel* delves into the lives of both a black family and a white family and their relationships within and between each other in modern Oakland. While Chabon typically constructs fantastic fictional worlds, he grounds his novels in social and political realities. Tonight, the author talks with witty special effects designer Adam Savage of *Mythbusters* fame, with proceeds going toward college scholarships administered through Dave Eggers' writing school 826 Valencia. (Lee).

With Adam Savage
7:30pm, \$22-\$27
Herbst Theatre
401 Van Ness
(415) 392-4400
www.sfwmpac.org.sfbg



MICHAEL CHABON
SEE TUESDAY/11

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 71 Stevenson St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to lists@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



SWANS
SEE MONDAY/10

BY ROBERT AVILA
arts@sfbg.com

THEATER In 2009, Paul S. Flores was at work on his new play, *Placas: The Most Dangerous Tattoo*, in consultation with Alex Sanchez, founder of Homies Unidos, when a call came from Denver that brought everything to a standstill.

Federal agents were then cracking down nationwide on Mara Salvatrucha (or MS-13), the notorious Salvadoran gang that arose in 1980s Los Angeles among refugees of El Salvador's US-fueled civil war and later spread in a loose network across North and Central America. Locally, U.S. Immigration and Customs Enforcement (ICE) had launched Operation Devil Horns on the Mission District's 20th Street contingent. In Denver, flummoxed MS members called Sanchez (a staunch, internationally-respected Salvadoran-born peace activist whose former MS affiliation made him a natural confidant to some) with news of the raids.

Flores, whose play concerns a Salvadoran family impacted by gang life in the Mission, had already interviewed over 60 active and non-active MS members in Los Angeles, San Francisco, and El Salvador. No easy feat, it required a strict adherence to gang protocol, respecting the conditions set by the subjects for their cooperation.

"I had to hide all my video," remembers Flores. "I had to give it to the reporter [who was helping us] so he could hold it under First Amendment rights — because I didn't want anybody coming to my house looking for evidence on any of these guys. It's not like they were telling me who they killed or who they robbed, but these were active and non-active gang members. If you wanted to find out who was who, you could have looked at my videos."

The crisis passed, and Flores went back to work. But the moment speaks to the international context and complexity of the subject he had set out to dramatize.

In fact, the project, which did not originate with the playwright, was always rooted in the concerns of the local Latino community (particularly its Salvadoran population) as well as larger socio-economic and political realities. The idea for a play about Mission gangs came from Ana Pérez — executive director of the Central American Resource Center (CARECEN), an organization devoted to immigrant family rights and well-being in the Bay Area — soon after the 2008 Bologna family killings in San Francisco's Excelsior District, which were linked to MS-13 members. Pérez brought the idea to Andrew Wood, executive director of the San Francisco International Arts Festival, who agreed to help produce it (with Mission Cultural Center for Latino Arts coming in as third co-producer). Together they recruited Flores to write it.

Flores isn't Salvadoran, he's of Cuban and Mexican extraction, but as a longtime community and youth violence prevention activist as well as prominent Latino artist (a writer-poet well known for, among other things, his work as co-founder of Youth Speaks), he was clearly the most knowledge-

MISSION GANGS AND TATTOOS ARE THE STUFF OF A DYNAMIC EXPERIMENT IN THEATER ACTIVISM AS PAUL S. FLORES' *PLACAS* MOVES FROM PAGE TO STAGE

able and expert person around. A Mission denizen since 1995, his work in juvenile hall and counseling centers already connected him to the marginalized and at-risk youth of the neighborhood. And his artistic work specifically bridged youth culture and political theater. *Placas* — a title referring to barrio slang for tattoos, graffiti tags, or a nickname — would be his sixth full-length theatrical production. Still, Flores admits he had no idea what he was getting into.

"I never thought I'd get in this deep, to being in El Salvador in a prison talking to MS members and getting their permission to interview them. That was very cool," he says respectfully. "Then realizing what was at stake. Having to meet in secret with these guys, having to pay them to interview them — people's lives were at stake."

But his research proved remarkably fruit-

ful, despite initial suspicion from people who thought he was probably a cop pretending to be a playwright. "They didn't tell me about their crimes," he explains, describing heart-to-heart conversations with young men eager to dispel characterizations of themselves as monsters or thugs. "They were going to tell me about what makes them hurt and what makes them feel love. And that's what I was looking for."

ENTER RIC SALINAS, NATIVE SON

Placas opens this week at the Lorraine Hansberry Theatre — a venue chosen partly for its location in neutral territory outside the Mission, where the rivalry between Sureños and Norteños (Southern and Northern gangs) makes staging the play impossible.

In a crucial coup for the production, its main character, Fausto, is played by Ric

Salinas, the Salvadoran-born co-founder of Culture Clash, the now LA-based but Mission-bred Latino theater trio and political-satirical juggernaut. Fausto is a middle-aged former gang member back after deportation and years in prison who hopes to reunite with wife Claudia (Cristina Frias) and teenage son Edgar (Ricky Saenz), who is himself just becoming involved with gang life and resists his father's belated call to *familia*. As a condition of his parole, Fausto is also getting his old gang tattoos removed (a literal and serious issue that the play subtly expands into a metaphor for identity and renewal).

Salinas says he signed onto the project enthusiastically after reading Flores's heavily researched script.

"I remember telling him, 'Wow, I don't think anyone has ever done this.'"

In a play that draws sometimes verbatim on the real lives of the gang members and former gang members, and the concerns and dynamics of the larger Salvadoran community, Fausto comes particularly indebted to the experiences of Alex Sanchez and another unnamed source the playwright has by necessity kept secret.

Salinas himself, however, shares a particularly violent but formative identification with Fausto, whose opening monologue describes surviving a near fatal shooting — and seeing it as a call to devote himself to his son. In 1989, at the height of the crack epidemic, Salinas was nearly killed in a gang-related shooting, as he attempted to prevent a fight at Harrison and 25th Streets. It had an impact not only on him personally, but on his then-budding career as an artist.

"A 17-year-old kid shot me with a sawed-off shotgun. I survived it; it was a miracle. It gave me a second outlook on life, and it also gave Culture Clash a new outlook: whenever we did something onstage [from then on], it was about something. We weren't going to just be doing comedy for comedy's sake."

Salinas, whose gentle influence on the project has been another important source of the script's vitality and verisimilitude, is confident the play will not only be involving but will begin conversations long overdue.

"If it starts with the gang, then it will continue with, 'Ok, who are these people? Who are Salvadorans? What's a pupusa?'" The actor then recalls with a laugh the song his mother thought should also be represented, a staple of every Salvadoran home.

"It's 'La Bala' by Los Hermanos Flores. So it's going to be in the play now. This is me educating Paul, and my mom reminding me. It's really going to be rich in some authentic stuff that's never seen, you know? But the thing is, it's going to open up dialogue." **SFBG**

PLACAS

Through Sept. 16
Opens Thu/6, 8pm; runs Thu-Sat, 8pm and Sun, 3pm, \$13-\$35
Lorraine Hansberry Theatre
450 Post, SF
www.stiaf.org



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GUARDIAN

EVIL GENIUS

Mark Mothersbaugh and Devo aim to infect commercialism from within

BY RYAN PRENDIVILLE
arts@sfbg.com

MUSIC Mark Mothersbaugh wants to devolve. "I would love to be 20 right now. Kids now have cell phones that have more power than the Beatles had when they recorded their first album. You don't have to go through the whole gauntlet of getting on a record company." We're looking back since Mothersbaugh's band Devo is currently touring again with Blondie. The two bands haven't played shows together since 1977, when Devo — on the East Coast for the first time, at Max's Kansas City and CBGB's — was an unsigned, pop avant-garde band fresh out of Akron, Ohio.

"As a kid, I'd wondered, how do you get on the other side of the moat? How do you get to be on the side with the castle that has the recording studio? It seemed so impossible when I was a kid and now it's a non issue." Mothersbaugh is speaking from his own "castle," his Mutato Muzika production company on the Sunset Strip.

A multimedia artist, Mothersbaugh has made a solo career in soundtracks. *Pee-wee's Playhouse* started the trajectory, and his work on *Rugrats* and most Wes Anderson films cemented a reputation as a go-to-guy for quirky, slightly off-center scores. (Rivaled only by Danny Elfman.) It's a different lifestyle, being in the studio, chasing a lot of deadlines for film companies. His recent work includes *21 Jump Street*, *Safe*, and *Hotel*

Transylvania. Evaluating the success of a project, he seems to look to the box office. "What to Expect When You're Expecting," he says, "was Lionsgate's follow-up to *The Hunger Games*, so it wasn't as big as their other one."

If Mothersbaugh looks at the industry shrewdly, it's for good reason. For much of the last two decades — while still performing at cherry picked festivals and events — Devo was on a recording hiatus. "Dealing with record companies, quite honestly, just became a burn out and made it not fun to be an artist," Mothersbaugh says.

"At the time cassettes came out, I went to Wexler, the President of Warner Brothers and said, 'I read something in *Variety*, it costs you guys more to make an audio cassette than to make an LP, but you deduct 35 percent of my royalties when you make a cassette instead of an LP, instead of letting me share the profit. Why is that?' He just smiled and said 'Because that's the way it is.'"

It's fairly telling about how labels treated musicians that this is coming from Mothersbaugh. Formed in the aftermath of the Kent State shooting — where the idealism of the '60s suddenly devolved — Devo took a

decidedly anti-punk approach, trying to change the system from within. Mothersbaugh recalls seeing Pachelbel's Canon turned into a Burger King jingle and being inspired. "I just remember thinking that was evil genius at work. Rebellion isn't how you change things. It's through subversion in this country. And who did it best? Madison Avenue." (Devo would in turn appropriate the BK jingle as lyrics to "Too Much Paranoia.")

A band that wanted to be a brand, part of Devo's strategy has been embracing commercialism and infecting it. "For us every time one of our songs got in a commercial we thought there was a chance that some kid would hear the song later on somewhere else and think, what is that song actually about?" An early plan (taking cues from Andy Warhol's factory) was to send out groups of kids to perform. It actually came about in 2006, as Devo 2.0 on Walt Disney Records, but in the pre-MTV era, it just puzzled execs. "It was hard enough to talk them into letting us make our short films," Mothersbaugh says.

Today Devo is re-energized. In addition to finding time to tour, it picked up where it left off with 2010's return to formula, *Something for Everybody*, a candy-coated pop album with a cynical filling. The timing was right and everybody — the two sets of brothers that make up the band — wanted to make another record. "And probably more than anything, it was Alzheimer's," Mothersbaugh says. "We forgot what it was that made us stop." **SBFG**

DEVO

With Blondie
Mon/10, 8pm, \$39.50–\$92.50
Warfield
982 Market, SF
(415) 345-0900
www.thewarfieldtheatre.com



PLAYLIST

What we're listening to now



LAETITIA SADIÉ

SILENCIO

(Drag City)

In her 20 years as the lead singer of Stereolab, Laetitia Sadie has dependably imparted a vital, earthy humanity to her band's sterile, mechanized productions. In turn, on *Silencio*, her sophomore full-length, Sadie forgoes Stereolab's rigid aura, in favor of a warmer, airier sound, more relaxed in approach, and endearing in its lack of cohesion. Jumping between sun-kissed bossa nova tributes ("Moi Sanz Zach"), psych-lounge numbers a la Air ("There is a Price to Pay for Freedom"), and breezy, Yo La Tengo-ish pop tunes ("Ascultation to the Nation"), *Silencio* allows Sadie's various musical influences to breathe and linger, without being upstaged by the motorik propulsion, and *Jetsons* kitsch, of the Stereolab formula. An ideal sunny-day-in-the-Mission-with-headphones record. (Taylor Kaplan)

BIBI TANGA AND THE SELENITES
40 DEGREES OF SUNSHINE

(Nat Geo Music)

From the bright electro-funk pulse of the opening track, "Poet of the Soul," sunlight infuses Bibi Tanga and the Selenites' latest album, *40 Degrees of Sunshine*. An upbeat melange of esoteric samples, funky bass lines, polyrhythmic percussion, soulful, multi-lingual crooning, and Walt Whitman poetry, the twelve tracks distill the best of an array of influences into a potent brew. Neither the vibrant Afrobeat-ish "Band a Gui Koua," sung in Sango, the nouveau jazz inflections of "Attraction," nor even the unsettling tone poem "Happy Dust Man," would be out of place on dance floors from Bangui or Boston, despite their refusal to be neatly categorized. To this refusal, Bibi Tanga and crew offer a preemptive explanation, perhaps apology, on "Dark Funk." "If you find a name for the music we're doing... just call us." (Nicole Gluckstern)

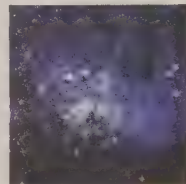


MIDNITE SNAXXX

S/T

(Red Lounge Records)

Midnite Snaxxx are like the quintessential cool girls of high school, in an alternate garage-punk universe. Clad in tough leather jackets, singing with a Nikki and the Corvettes-cherry-topped snarl (they even played with Nikki Corvette this summer), creating rock n' roll Ramone-esque pop hooks, and hitting the shit out of those drums—they positively explode on their debut self-titled LP in tracks like "Spend the Night," and slow things down sweet on noisy rock ballads such as "In Your Eyes." And why shouldn't they? The budget rock trio is made up of musicians who've played previously in Trashwomen, Bobbyteens, Cyclops, and Loudmouths. The album cover already deserves a slot next to iconic covers of yore: the Who's *The Who Sell Out*; or, more to the style, Bowie's vibrant *Aladdin Sane*. The pop art illustration of a hot dog with a dripping ice cream scoop plopped in the center looks satisfying, sugary, and messy, much like the act itself. Snacktastic. (Emily Savage)



SUPREME CUTS

WHISPERS IN THE DARK

(Dovecot)

In 2012, instrumental hip-hop and "electronic music" are harder to distinguish than ever, and few outfits split the difference more deftly than Supreme Cuts. Incorporating dark, saturated synths, loads of reverb, and spiky percussion that alternately twitches and struts, the duo's debut LP, strikes an addictive balance between Burial's desolate, urban electronica, Clams Casino's seductively dark rap instrumentals, and Machinedrum's glossy, melodic take on Chicago Juke. Influences aside, however, it's as compulsively listenable, well paced, and satisfyingly lush as any album released so far this year. Merging sub-genres is nothing new, but on *Whispers in the Dark*, Supreme Cuts do it seamlessly, proving themselves better at deconstructing and reassembling the blog-sphere than just about anyone else. (Kaplan) **A-**

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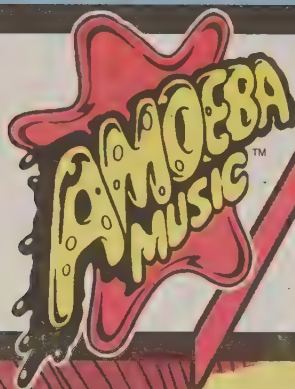
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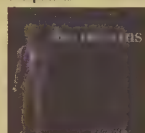


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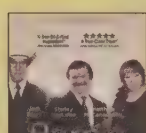
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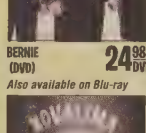
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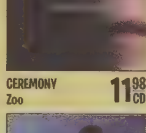
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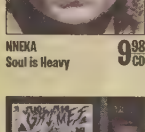
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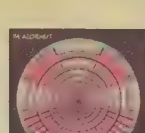
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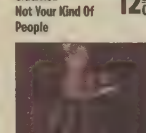
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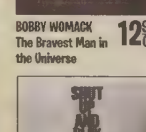
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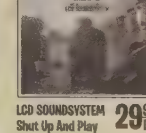
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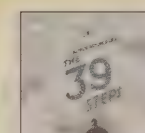
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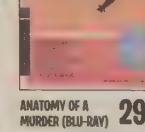
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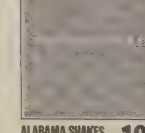
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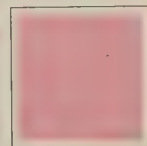
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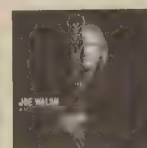
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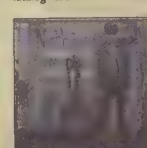
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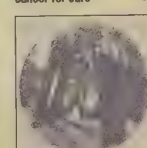
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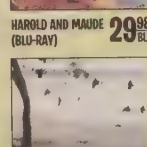
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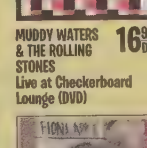
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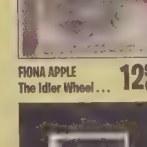
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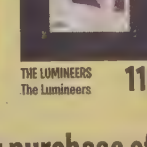
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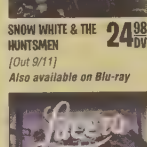
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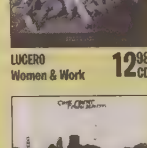
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BEYOND THE PINK

BY MARKE B.
marke@sfbg.com

LIT Molly Ringwald is 44, fabulous, and living a dream life in Santa Monica with her gorgeous husband and three daughters. She's also far from shy when it comes to talking about her storied past as an 1980s movie legend, the red-headed dream girl of choice for a generation of disaffected teens.

No, she didn't have anything to do with designing Andie's prom dress in *Pretty in Pink* (1986). Yes, director John Hughes almost fired Judd Nelson from *The Breakfast Club* (1985) for being mean to her (Nelson was staying in character). And — sorry those of us who spent hours pushing our boobs together — she cannot put lipstick on with her cleavage. That was “movie magic.”

Also? The quote she gets most on the street is “What’s a-happenin’, hot stuff?”

Ringwald is hot stuff for something else right now. She's just released *When It Happens to You: A Novel in Stories* (It Books, 256 pp., \$24.99), a debut novel comprised of linked short stories that's been garnering raves. The book deals with the dissolution of the marriage of Philip and Greta, and the unsettledness that ripples through their family and friends. It's a naturalistic mosaic of betrayals, full of lovely observations of contemporary human behavior and well-wrought passages that jibe with her love of Gustave Flaubert, Raymond Carver, and poet Mary Oliver — yet still reveal a voice distinctly her own.

The promotion she's been doing for the book has been revealing too: her sharp wit and playful literary intelligence have had many realizing how much they've missed her. (Example: She basically slayed all of Reddit during a community interview when she casually mentioned that she drinks the blood of Kristen Stewart to stay young.) Ringwald called me during a tumultuous morning at her household: her twins were starting their first day of preschool, and she was getting them ready to go. She briefly put one of them on the phone with me, who told me she was excited about her “new backpack and pink nail polish.”

San Francisco Bay Guardian Um, I just talked to one of Molly Ringwald's kids — that's kind of a weird time warp for me.

Molly Ringwald Ha, I can see that. Are you OK?

SFBG A bit dazzled, but I'll survive. Another time warpy thing is finding out how much you're a self-described “Internet junkie.” I feel that I and so many others connected with your '80s movies because we were so isolated as weirdos and outsiders. Those movies were like the social networking of the time — not in terms of actually communicating with others like ourselves, but just knowing there were people like us out there ...

MR I've never thought about it that way, but I certainly know how the presence of the Internet has changed the lives of young people now, which has so much to do with reaching out but also moving forward, always going on to the next thing. My children are Internet natives. And I have to limit myself because

**STILL HOT: THE MULTI-TALENTED
MOLLY RINGWALD.** PHOTO BY FERGUS GREER

**Molly Ringwald
finds new voices**

I can just dive in to all the distractions. I'm fascinated by the effect it's having on movies, the opening up, the distribution. I'm working to adapt my book to a screenplay right now, but I could see writing a Web series someday.

SFBG I'm curious how your book took on the form of linked stories. One of the most famous examples of that form is John Steinbeck's *Pastures of Heaven*, set in Monterey. Did you model *When It Happens to You* on any particular linked story collections?

MR You know, the form came about on its own — I wrote one story, and then I was so curious about what was happening with some of the other characters, another came out, then another. I was thinking about all the ways people betray each other, and that theme guided me forward. I didn't want to do a lot of reading research while I was writing, I was afraid it would overly influence me. After it was all done, I found other linked story collections, like Elizabeth Strout's *Olive Kitteridge*, which I loved. But there were no intentional influences on the book.

SFBG Themes of motherhood pervade the book — from Greta's chemical fertility rituals and presence of the super harvest moon in the first story, through the maternal ambivalence of Betty later on, and in between, Marina's surprise at how much she loves her child Olivia, and her struggle to accept that child's transgender identity.

MR Motherhood is obviously a huge part of my life right now, and in a way those characters define themselves by their reactions to it. Especially with Marina, I could never understand growing up how anyone could imagine a fulfilling life without wanting or having children — but of course people do. So that character lead me to live in that perspective for a while, so different from what I feel. And society really does judge women through the prism of motherhood.

SFBG You mentioned how much you admire Michel Houellebecq and love Georges Perec — both considered radical experimentalists. Would you ever write something outright experimental?

MR I would love to explore everything I can with my writing, and I do love challenging things. But I feel it still has to retain an emotional component that I can interact with — otherwise it's like super-abstract jazz fusion [Ringwald is putting out a jazz album next spring], and my brain can't handle it. I'm reading D.T. Max's biography of David Foster Wallace right now, and I can totally see where his style was coming from, but that might not be my individual path. But this is my first fiction book, so who knows? **SFBG**



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BY VIRGINIA MILLER
virginia@sfbg.com

LIT A harvest of cookbooks, some set for release in the fall, some ready for your shelf, cupboard, or bar hot off the press.

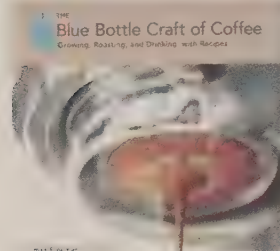
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240 pp, paper \$24.95

Since its first kiosk opened in January 2005, Blue Bottle has been my first choice in coffee, from ethos (served immediately, individually brewed,



beans sold fresh after roasting) to taste. Musician James Freeman dove into coffee after being laid off from a corporate job post-9/11: the inspiring story of how he began is detailed in this book. Written with his wife, Caitlin, and James Beard-nominated food writer Tara Duggan, with photography by Clay McLachlan, *Craft* contains sections on global growing regions, roasting, cupping, pour-over, siphon, espresso machines, and multiple techniques. Caitlin, resident Blue Bottle pastry chef and former owner of Miette, contributes more than 75 pages of recipes — not so much utilizing coffee itself, but including breakfast recipes to go with morning coffee from Blue Bottle cafés, desserts and treats for dunking, and recipes from chef friends like Stuart Brioza of State Bird Provisions' tuna melt with piquillo peppers. Although Blue Bottle has now gone nationwide with New York locations, these pages allow one to wax nostalgic over this Bay Area success story bringing us all better coffee. To be released October 9.

DESTINATION COCKTAILS: THE TRAVELER'S GUIDE TO SUPERIOR LIBATIONS

By James Teitelbaum

Santa Monica Press

408 pp, paper \$19.99

Chicago resident James Teitelbaum wrote the kind of book I would happily pen, the first I've seen to detail the world's best craft cocktail bars.

TASTY READS

Five new cookbooks to spice up your repertoire

Destination Cocktails (www.destinationcocktails.com) is a cocktail aficionado's trusty guide to destinations both obvious (NY and SF) and overlooked (Reno and Cleveland). As for the international scene, the book runs the gamut from Wellington to Edinburgh. While there are a few missing great drinks and bartenders — and info can change so quickly, even since *Destination's* September 1 release date — Teitelbaum's book offers a comprehensive collection that would set any budding or well-traveled cocktailian on the right path. From London (Worship St. Whistling Shop, 69 Colebrooke Row) to Denver (Williams & Graham), many of my global tops are highlighted, alongside cities and bars I've been hankering visit (ah, Tokyo!)

SPQR: MODERN ITALIAN FOOD AND WINE

By Shelley Lindgren and Matthew Accarrino with Kate Leahy

Ten Speed Press

304 pp, hardcover \$35

A beautiful, visual tribute to Italy, local restaurant SPQR releases a book



by its wine director, Shelley Lindgren (also of A16), and executive chef Matthew Accarrino with Kate Leahy. The book features eight regions of Italy, each influencing creative recipes from SPQR's kitchen and from which Lindgren chooses wines. Her essays explore lesser-known producers and varietals succinctly but with depth. Accarrino's artful skill with Italian cuisine may not appear easy for most of us, but there are tips and photo breakdowns of recipes, small animal butchery, and pasta-making. Photos by Sara Remington inspire with a romantic eye tempered by realism. To be released October 16.

FORAGED FLAVOR: FINDING FABULOUS INGREDIENTS IN YOUR BACKYARD OR FARMER'S MARKET

By Tama Matsuoka Wong with Eddy Leroux

Clarkson Potter

224 pp, hardcover \$25

At a recent intimate gathering at Coi, I was privileged to spend time with Tama Matsuoka Wong, forager for Daniel restaurant in NYC (Daniel Boulud wrote this book's forward), sampling bites made with ingredients she'd foraged with Coi staff while visiting the Bay Area. We celebrated *Foraged Flavor*, released earlier this summer. I learned of her career change from lawyer to forager in New Jersey (my former stomping grounds), where her



three daughters are involved in her foraging and cooking lifestyle. The book's clean, classic layout includes botany-style plant diagrams, seasonal groupings, and approachable gourmet recipes like dandelion leaves with poached eggs and bacon. There are foraging and growth tips and info on key characteristics of each wild plant.

COOKING OFF THE CLOCK: RECIPES FROM MY DOWNTIME

By Elizabeth Falkner

Ten Speed Press

224 pp, hardcover \$29.99

Longtime local favorite and *Top Chef* Master star Elizabeth Falkner recently moved to NYC and released her second book August 28. As a James Beard-nominated pastry chef, her first book, *Demolition Desserts*, focused on the sweet side, while new *Cooking Off the Clock* is a volume of everyday, accessible recipe favorites. There are sections on condiments (kimchee, tahini sauce), flavorful salads, playful snacks (three types of hot wings: Moroccan, Tabasco-honey, black bean-sesame-ginger), a few of her beloved desserts (two versions of cherry pie), and pizzas, including her amazing pastrami version — like a Reuben pie, with Russian dressing, shredded cabbage, and thinly-sliced pastrami — which I never forgot from her restaurant Orson. **SBFG**

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PAGODA MADNESS

A native son counters the myths of Chinatown in a new book

BY EMILY HUNT
culture@sfbg.com

LIT Either I'm terrible at parking or Philip P. Choy was exactly the right person to author his recently-released *San Francisco Chinatown: A Guide to Its History and Architecture* (City Lights Publishers, 184pp, \$15.95).

We find a spot for my car in a well-hidden lot, tucked into an alleyway behind the Chinese Historical Society of America. It's the first sign of the day that Choy's knowledge of the area goes beyond tea shops and Peking duck.

"Chinatown..." Choy pauses as we stand outside a street food stall whose owner angrily mutters at us (we're blocking pedestrian traffic by hovering over his dried sea cucumber display.) "Chinatown is real. There are people here living, relying on Chinatown."

Choy's newest publication is not just a faithful retelling of the enclave's social and architectural history. The book goes out of its way to dispel the stereotypes and fanciful constructions of the neighborhood that the outside world maintains. Choy was born in Chinatown, and as a co-professor of the first collegiate level class in Chinese American history at San Francisco State, he's well-qualified to tell its story.

With apologies to our embattled shopkeeper, we continue to examine the cukes, first brought to the neighborhood via 1800s trade routes between China and the US. We move past other stalls while Choy points out the historical importance of their wares.

He shows me sandalwood, traditionally burned in Chinese temples, and ginseng root, which had been harvested by Native Americans but became a staple Chinese delicacy.

Choy tells me that the Chinese — who were not-so-charmingly called "mongols" around about 1840 — have suffered alongside Native Americans and other people of color throughout our country's history; enduring ghettoized living situations and sub-par educational offerings.

As Choy and I wander Grant Street in search of the infamous pagodas that were built after the 1906 earthquake, we take a small detour up the hill to peek at Gordon J. Lau Elementary School, originally dubbed the Oriental School in the late 1800s. A father who was unable to enroll his daughter in the racist SF public school system started the school to provide educational opportunities for Chinatown youth.

We pass quickly by an East West bank, which was once the home of the first San Francisco paper, the Star.

Around the corner stands a cheap retail center, originally the Mandarin Theater, a cultural and artistic mecca for neighborhood residents. Its once-lavish stage now serves as a platform for garish home decorations, its grand balconies now providing seating only to building debris.

Our whirlwind tour ends at the pagoda building Sing Fat, nestled at the corner of Grant and California Streets.

It was erected by the San Francisco Chinese Chamber of Commerce and prominent merchants in a post-1906 earthquake attempt to repackage the once-funky Chinatown as an ornate, prosperous "oriental city."

But Sing Fat's pagodas are actually what Choy (an architect himself) calls a "Disneyland approach" to Chinese architecture: unstudied, inauthentic. The only legitimately Chinese quality of the structure is its green, yellow, and red color motif.

"Does any truly, authentically Chinese institution or edifice exist in Chinatown?" I ask, sidestepping tourists to keep up with Choy, who navigates Stockton Street with shocking deftness.

Choy reaches a hand out to avoid my death-by-delivery-truck and laughs. "Doesn't exist."

That's because Chinatown is first and foremost a Chinese American town. And for all its perceived exoticism, the neighborhood has been around

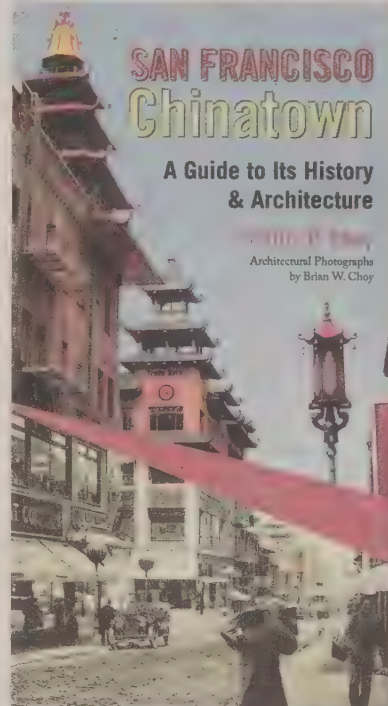
since almost the beginning of San Francisco.

Such is the beauty of Choy's book. It retells a neighborhood's story that's too often rendered mythic by rumors money-hungry tour guides and ignorant outsiders. *San Francisco Chinatown* illuminates the untold history of the enclave, urging readers to consider its quiet alleyways and one-bedroom apartments housing six people just above the busy streets. The book wants you to consider the political, historical, and cultural implications of Chinatown's very existence.

Says Choy of the generations who lived in this neighborhood, "they were pioneers of the city. They did more than just open laundries." **SFBG**

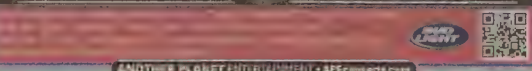
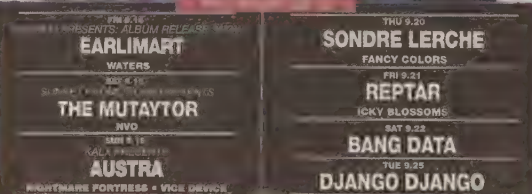
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WWW.THEINDEPENDENTSF.COM



BY TIM REDMOND
redmond@sfbg.com

LIT So much trash lit, so little summer left. It hasn't been the greatest of years for beach and backyard reading (seriously, more trash than lit), but we struggle on. Some selections:

THE AFFAIR

By Lee Child
Delacourte Press

405 pp, hardcover \$28
Jack Reacher is one of the best action characters of our time, up there with Spenser and Travis McGee.

Child came up with a winner, a former military cop who wanders the world like Kwai Chang Caine, doing good work, sometimes reluctantly, with superior fighting skills that make him a true badass.

The Affair is sort of a prequel, and takes us back to Reacher's army days. It's absolutely formulaic, completely predictable, just like all the other Reacher books — but so well executed that it's still a beautifully guilty pleasure.

There's a murder that puts Reacher in danger, a gang of thugs who get their butts kicked, a hot woman in law enforcement with whom Reacher has what we all know will be a short-lived affair ... and plenty of sharp dialogue that keeps the pages turning.

With all the pabulum out there, it was nice to sit down and read the work of a master who is still in his prime.

STOLEN PREY

By John Sandford

G.P. Putnam's Sons
402 pp, hardcover \$27.95
Put this one up there with *The Affair*. If you love Lucas Davenport and his world of twisted murder shit in and around the Twin Cities, then *Stolen Prey* works fine.

Mexican drug gangs seem to be the Most Evil Fuckers In The World this summer, and in *Stolen Prey*, they're particularly horrible, doing a stomach-turning murder that takes place in a nice upper-middle class town. The dead family appears to have no ties to any type of criminal activity — but

POP THRILLS

A romp through
this year's bumper crop
of trash lit

ah, there is much more here.

Again, nothing radically new (except a surprising ending involving Davenport's adopted daughter, Letty, who apparently has some of the step-old-man in her), but a fine read for a sunny afternoon.

THE LITIGATORS

By John Grisham

Dell Paperback
488 pp, paper \$9.99
Grisham practically invented the modern lawyer novel, and most of his protagonists are brilliant (if tormented) legal advocates who fight valiantly against corporate crime.

It was getting old. This time around, there's

plenty of evil corporation (big pharma) — but the lawyers are bumbling idiots, worthless ambulance chasers who've stumbled into something they're mind-bendingly unqualified to handle. Drunk lawyers, dumb lawyers, lawyers behaving badly ... it's a grand and glorious testament to the noble profession. And it moves right along.

DON'T BLINK

By James Patterson and Howard Roughtan

Hachette
365 pp, paper \$9.99
Patterson has written so many books-I don't think even he can keep track. The Alex Cross series is among the modern classics in crime lit. His current M.O.: Find co-writers who

can do some of the heavy lifting while he polishes. At least, that's how much of his stuff reads. And this one, sad to say, is a snooze.

Even in his collaborations, Patterson normally manages to keep things lively. The plots are good, the characters decent, and there's no shortage of action. He's into seriously depraved, psychotic villains and seriously evil

enemies. Never a dull moment — mostly.

But *Don't Blink* bored me. It's about a reporter (good) who sees a mob killing (cool) and then gets in trouble (predictable). The plot is decent and believable, but the plot goes on and on and gets nowhere. Blink.

LET THE DEVIL SLEEP

By John Verdon

Crown

449 pp, hardcover \$25

Verdon's series hero, retired cop Dave Gurney, continues to live in his gruesome Green Acres in upstate New York, where his wife wants a quiet country life and he keeps tangling with psychokillers. I really liked the first two, *Think of a Number* and *Shut Your Eyes Tight*, and this one's fine, although not as stone-cold sick-ass wacked-out crazy as the past two.

Here, Gurney looks into a cold case and everyone thinks he's crazy except that the killer, who supposedly isn't around, keeps doing things like shooting deadly hunting arrows into his garden. Between the murderer and the pain of his tormented marriage, there's enough to keep you turning the pages. But it's at best a B-plus.

ROBERT B. PARKER'S LULLABY

By Ace Atkins

G.P. Putnam's Sons

320pp, hardcover \$26.95

All of the knockoffs suck. Tom Clancy's Ops Center? Worthless. The Jason Bourne sequels? Robert Ludlum's ghost is puking. You don't do that shit; it doesn't work. And another writer trying to take

on the Late Great

Robert B. Parker and Spenser? Not a prayer. Give it up.

Except that Ace Atkins actually makes it work. And he does it not by becoming Parker but by staying true to the characters and

developing just enough of his own voice that it's not just a weak parody. You've got Spenser and Hawk and Vinnie and Susan Silverman and a 14-year-old terrified girl who hired the detective for a box of donuts and leads him into a fierce FBI-Boston mob frameup gig that sparkles like Parker of old.

For real. I'm amazed. **SFBG**

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GOODBYE TO ROMANCE

Raunchy 'Bachelorette' is a funny but flawed wedding comedy

BY CHERYL EDDY
cheryl@sfbg.com

FILM A movie called *Bachelorette* is inevitably going to be accused of riding *Bridesmaids'* coattails, even if — as it happens — *Bachelorette's* source-material play was written years before the 2011 comedy hit theaters.

A coincidence, to say the least, but also a hat tip to the zeitgeist. *Bachelorette's* title evokes not just *Bridesmaids*, but also TV's wretchedly addicting *The Bachelorette* — as well as the wedding-industrial complex, which remains at frenzied heights, recession be damned (I blame Pinterest).

Bachelorette playwright turned scriptwriter-director Leslie Headland may also count herself among the current crop of female writers and directors who are bringing incisive, women-centric entertainment to pop culture's forefront: Kristin Wiig and Annie Mumolo (Oscar nominees for penning *Bridesmaids*), Tina Fey, Diablo Cody, and Lena Dunham among them. The latter three's *Mean Girls* (2004), *Young Adult* (2011), and HBO show *Girls*, respectively, share themes with *Bachelorette*, an imperfect film that nonetheless does a good job portraying women who are repulsive in realistic ways.

Imagine *Young Adult's* Mavis broken into three parts, stripped of her complexities but with her bad habits intact; you'd more or less have Regan (Kirsten Dunst), Gena (Lizzy Caplan), and Katie (Isla Fisher). A decade ago, they were the popular "B-Faces" at their high school and haven't matured much since. Competitive Regan is a Type A blonde; Gena's the queen of one-night stands; and Katie's a self-destructive party

girl. All of them are pushing 30, and though Regan's the most functional among them, she's the hardest-hit when she learns that Becky (*Bridesmaids'* Rebel Wilson), always treated as a second-tier B-Face by virtue of being plus-sized, is engaged. "I was supposed to be first," Regan wails via three-way cell call to Gena and Katie, who're sympathetic to this sense of entitlement.

The wedding is a fancy New York City affair, so the B-Faces reunite for what they think will be a bachelorette party for the ages. Most of the film takes place during that single night, a madcap, coke-fueled, mean-spirited spiral into chaos that puts Becky's wedding dress in peril and sees Gena sparing with the high-school boyfriend (Adam Scott) she's never forgiven or forgotten, Katie OD'ing, and Regan locking horns with the irritatingly hot best man, who also happens to be a complete douchebag (James Marsden). Nothing that transpires is as funny as the high points of *The Hangover* (2009), though *Bachelorette* is unafraid to match that film's raunch factor.

That's not to say the film lacks any laughs. The scenarios they get themselves into may be exaggerated, but the women themselves often feel unusually true to life. Headland's dialogue sounds like real people talking (overlapping, snarking), and the script is loaded with 1990s pop-culture references, which makes sense, since the characters are nostalgic for their teenage glory days. *Bachelorette* also delves into thornier issues

— eating disorders, unplanned pregnancies, drug abuse, raging jealousy — that groups of close female friends often grapple with.

However, it's a problem for the audience when nearly every character is utterly unlikeable. Headland's play was written as part of a series on the deadly sins (*Bachelorette* was for "gluttony" — obviously reflected in Becky's weight, but also Katie's pill-gobbling, Gena's sluttiness, etc.), and it's one thing to see a satirical comedy play out onstage. The actors are there in front of your eyes: intermittently hateful, but living, breathing, and palpably human. Blown up to movie size, there's nothing to temper the toxicity of the characters; even on the small screen, where *Bachelorette* proved to be a popular On Demand pick prior to its theatrical release, their awfulness can be agonizing.

Back to inevitable comparison point *Bridesmaids*: sure, Wiig's hapless maid of honor was prone to cringe-inducing episodes (dear god, the airplane scene), but *Bridesmaids* took the time to explore the reasons behind her outrageous behavior. Her character was shaped by, not completely defined by, her failings, and through all her fuckups she remained sympathetic. Her sweet conclusion was cheesy, but she'd earned it.

Bachelorette's leading ladies are amusingly vile in the moment, but the movie's so pleased with itself for being "edgy" that its own last-act attempt at sentiment rings jarringly false. *Young Adult* didn't need a happy ending, and neither does *Bachelorette*, a film that would've been better served by sticking with its rallying cry: "Fuck everyone!" — SFBG

BACHELORETTE opens Fri/7 in San Francisco.

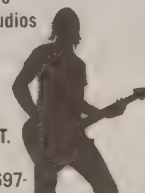


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THE DARN THING'S GOT WINGS

BY MARKE B.
marke@sfbg.com

SUPER EGO And thus the epic saga of the Eagle Tavern, legendary drunken gay leather biker den of iniquity (which secretly boasted one of the best DJs in the city, Don Baird, on Sundays), closed for a year and a half, ravenously beset upon by upscale restaurant developers, canonized by the Sisters of Perpetual Indulgence, radicalized by queer activists desperate to preserve the scared space around which were scattered the ashes of some of our ancestors, transformed into a symbol of contemporary gentrification, gutted by real estate agents, tossed around by the Board of Supervisors like a hot potato, has finally entered another stage.

Please welcome new gay proprietors Mike Leon and Alex Montiel, who told me they hope to open the SF Eagle (www.sf-eagle.com) by Halloween, they'll still hold charitable events, they're looking forward to hosting live music nights again, and they'll be doing their best to preserve that precious Eagle ambiance. You can read the whole story at www.sfbg.com/noise, but little patent leather caps off to Glendon Anna Conda Hyde, David Campos, Jane Kim, El Rio (which hosted the Eagle's wonderfully pervy Sunday beer busts in exile), and everyone else who pushed for the preservation of queer nightlife space in SoMa.

Says Glendon, who really led the push, "People thought we couldn't preserve queer nightlife in this city — but that's just a lazy excuse for gentrification. we should all be proud of what happens when we come together. Our nightlife history is a powerful force."

That's great. Now if we could only get the EndUp back on track, I could do my old Sunday bar (literally) crawl: Eagle, Lone Star, EndUp. Except for those times when I simply curled up beneath a parked car on Harrison. She was hella classy in the '00s.

SF ELECTRONIC MUSIC FESTIVAL

There's a lot going on at this annual feast of nifty experimentation — Negativwoblyland, William Basinski, Dieter Moebius, Cheryl E. Leonard, Guillermo Galindo, soddering trio Loud Objects, Machine Shop's amplified gongs — kind of freaking out about it, ready for scary beautiful.

Wed/5-Sun/9, various times, prices, and locations. www.sfermf.org

NEW WAVE CITY 20TH ANNIVERSARY

Holy Echo and the Bunnymen! San Francisco's longest-running party is celebrating two decades? Somebody call Square Pegs. I adore DJs Skip and Shindog — they started being retro about the '80s almost before the '80s were over. And their selections (Bauhaus, New Order, the Cure, Depeche Mode) somehow transcend the casket of ubiquity, possibly because of the lively and actually old-school

cool crowd still riding the brave new waves of aural devotion. Here's to 20 more years of Tears for Fears, at which point it will be like listening to Elvis in the '90s. Or something. Prefab Sprout had a song about it. Just go.

Fri/7, 9pm-3am, \$12. DNA Lounge, 375 11th St., SF.
www.newwavecity.com

PUSH THE FEELING: LES SINS

Underground indie impresario Kevin Meenan's monthly Push the Feeling parties are a hot ticket already — but add in Les Sins and we're entering another dimension? Who are Les Sins? Oh, just chillwave-plus genius Toro Y Moi dropping a DJ set. For an intimate crowd in Lower Haight. For \$5. And you're one of the only people who know about it.

Fri/7, 9pm, \$5. Underground SF, 424 Haight, SF.
www.epicsauce.com

DARK ENTRIES THIRD ANNIVERSARY

Speaking of New Wave Cities — Josh Cheon's Dark Entries label has kept the Bay Area at the forefront of the minimal and dark wave movement, which mines overlooked bands of the synth music past and reverential present acts that are direct descendants of those slightly sinister new waves. (Recent signee Linea Aspera is to die for.) This dark celebration features a live performance by Max + Mara plus a glowering set by Cheon himself, with Nihar, Jason P, and Dreamweapon.

Sat/8, 10pm, \$5. SubMission, 2183 Mission, SF.
www.darkentriesrecords.com

SOUL CLAP AND DANCE OFF

Considering the garage powerhouse that is Oakland, it's weird to me that we don't have a huge dirty-funk, pervy girl group, kooky *Hairspray* 1960s dance-party scene here. (Hard French and any concert by Shannon and the Clams come close.) NYC DJ Jonathan Toubin was set to bring his great Night Train party here last year, but he was almost killed by a freak accident in Portland that made national headlines (a car drove into his hotel room and ran over him in bed). Well, he's recovered enough now to get the party going again, and this groovy dance-off will also be an all-ages celebration of life. Celebrity judges and the cream of our underground garage crop will be in attendance.

Sun/9, 7pm, \$13, all ages. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

OPERA IN THE PARK

Dearest drama queens, have you had a hard night out on the town? Do you need your over-the-top batteries recharged? How about just a lovely day on the lawn to check out other cute arts enthusiasts — like me! — swooning along to our hometown opera company's overwhelming melodiousness? Bring a little (secret) wine, and let's sing along.

Sun/9, 1:30pm, free. Sharon Meadow, Golden Gate Park, SF.
www.stopera.org

MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

ROCK/BLUES/HIP-HOP

Cheap Girls, Drowning Men, Fayroy Thee Parkside. 8pm, \$8.
Fucked Up, Ceremony Slim's. 9pm, \$17-\$19.
Daughn Gibson, Reckless Kind, Emily Anne Band Elbo Room. 9pm, \$10.
Gram Rabbit, Strippers, Pleasure Kills Rickshaw Stop. 8pm, \$10.
Inglish and Louise Hotel Utah. 8:30pm.
Inner Ear Brigade, Toyboat Toyboat, Boat. 9pm, \$6.
Keith Crossan Blues Showcase with guests Biscuits and Blues. 8 and 10pm, \$15.
Old Man Gloom, William Fowler Collins, Sad Vicious, DJ Rob Metal Bottom of the Hill. 9pm, \$12.
"Re-Opening Party with Ramshackle Romeo's" Rite Spot Cafe. 2099 Folsom, SF; (415) 552-6066. 9pm, free.
JC Rockit vs Guido Johnny Foley's. Dueling Pianos. 9:30pm.
Terry Savastano Johnny Foley's. 9pm, free.
Sensations, Birdhouse, Sea of Bees, Naia Kete Brick and Mortar Music Hall. 8pm, \$8-\$10.
Wild Nothing, D.I.V Great American Music Hall. 9pm, \$17.

JAZZ/NEW MUSIC

Cat's Corner with **Nathan Dias** Savanna Jazz. 9pm, \$10.
Cosmo AlleyCats Le Colonial. 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
"Electronic Music Festival" Million Fins Gallery. 2501 Bryant, SF; www.sfemf.org. 6-9pm. Exhibition opening.
Halley Eiel 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, free.
Jack DeJohnette Trio feat. **Chick Corea** and **Stanley Clark Yoshi's** SF. 8pm, \$45; 10pm, \$40.
Ricardo Scales Top of the Mark. 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

DANCE CLUBS

Booty Call Q-Bar. 456 Castro, SF; www.bootycall-wednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St. SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Get Low Madrone Art Bar. 10pm. With Jerry Nice and Anti-1 spinning '80s and '00s hip-hop.
Hardcore Humpday Happy Hour KRRL, 52 Sixth St. SF; (415) 658-5506. 6pm, \$3.

THURSDAY 6

ROCK/BLUES/HIP-HOP

Ahnnu, Sri, Waxy Tomb, Jungle Jim Cafe Du

DOE EYE PLAYS BOTTOM OF THE HILL SAT/8.



Nord. 8:30pm, \$7.
Big Black Delta, Youngblood Hawke, Dramatics Bottom of the Hill. 9pm, \$12.
Big Sam's Funky Nation, Con Brio Independent. 9pm, \$15.
Blue Skies with Black Hearts, Bye Bye Blackbirds, John Moreman's Floatation Device Hemlock Tavern. 9pm, 8.
Zachary Blizzard, Trebuchet, Travis Hayes Amnesia. 9pm, \$7-\$10.
Guido vs Rags Tuttle Johnny Foley's. Dueling Pianos. 9:30pm.
Gunshy Johnny Foley's. 9pm, free.
Loose Cuts, Corbetti, Bottle Kids Brick and Mortar Music Hall. 9pm, \$5-\$7.
Nite Jewel, Soft Metals, Cosmetics Rickshaw Stop. 9pm, \$13-\$15.
This Bike is a Pipe Bomb, Wild Assumptions, Nasty Christmas Thee Parkside. 9pm, \$8.
Todd Wolfe Biscuits and Blues. 8 and 10pm, \$10.

JAZZ/NEW MUSIC

Bela Fleck and the Marcis Roberts Trio Yoshi's SF. 8pm, \$30; 10pm, \$26.
Stomp Jones Top of the Mark. 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Jack DeJohnette Trio feat. **Chick Corea** and **Stanley Clark Yoshi's** SF. 8pm, \$45; 10pm, \$40.
Kitten on the Keys Rite Spot Cafe. 2099 Folsom, SF; (415) 552-6066. 9pm, free.
Ned Boyton Trio Bottle Cap. 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.
Savanna Jazz Jam with **Eddy Ramirez** Savanna Jazz. 7:30pm, \$5.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green. 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasurmaker. spin Afrobeat, Tropicalia, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.
Base: Kaisersdisco, Vitamendeve Vessel. 85 Campton Place, SF; www.vesselself.com. 10pm,

\$5-\$10.
Peaches Lady Hip-Hop DJ Party Skylark Bar. 3089 16th St. SF; www.skylarkbar.com. 9pm, \$3.
Supersonic Lookout. 3600 16th St. SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, and Diagnosis.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cubana, reggaeton, with DJs Don Bustamante, Apocypito, Sr. Saen, Santero, and Mr. E.

FRIDAY 7

ROCK/BLUES/HIP-HOP

Rome Balestrieri, Jason Marion, Nathan Temby Johnny Foley's. Dueling Pianos. 9pm.
Body and Soul Johnny Foley's. 9pm, free.
Carl Sonny Leyland, 8-Stars, West Coast Ramblers, DJ Tanoa Samoa Boy Cafe Du Nord. 9pm, \$12-\$15.
Entrance Band, Matt Baldwin Brick and Mortar Music Hall. 9:30pm, \$10-\$12.
Mis-Nobles, Pre-Legendary and the Dreamers, Angstroms Hemlock Tavern. 9:30pm, \$7.
Katatoria, Devin Townsend, Paradise Lost, Stolen Babies Great American Music Hall. 7:30pm, \$24.
Los Rakas Independent. 9pm, \$15.
Roach Gigz, Main Attrakkionz, A-1, Baby E Slim's. 9pm, \$19-\$24.
77 El Deora, Kitchen Fire Amnesia. 6:30pm.
"Spot-On Sound Records Showcase" Sub-Mission. 9:30pm, \$8. With Gravys Drop, Debora Iyall Band, Warm Soda, Spanish Moss.
Kenny "Blue Boss" Wayne Biscuits and Blues. 8 and 10pm, \$20.
Violent Vickie, Darling Gonsel, Samuelroy, Eriean Nada Thee Parkside. 9pm, \$10.
Wildlife Control, Mercies, Dandelion War Bottom of the Hill. 10pm, \$12.
Yogoman Burning Band Hotel Utah. 9pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Jazz Orchestra Top of the Mark. 999 California, SF; www.topofthemark.com. 9pm, \$10.
Conscious Contact Rite Spot Cafe. 2099 Folsom, SF; (415) 552-6066. 9pm.
Terry Disely Bottle Cap. 1707 Powell, SF; www.bottlecapsf.com. 5:30-8:30pm.

Jack DeJohnette Trio feat. **Chick Corea** and **Stanley Clark Yoshi's** SF. 8 and 10pm, \$50.
"Electronic Music Festival" Brava Theater. 2781 24th St. SF; www.sfemf.org. 8pm. With William Balinski, Machine Drop, Damion Romero.
Amanda McBroom Razz Room. 7:30pm, \$37.

FOLK/WORLD/COUNTRY

Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

DANCE CLUBS

Automatic Message Beatbox. 314 11th St. SF; Facebook: Reset State. 9pm, \$10-\$15.
Braza! Som., 2925 16th St. SF; (415) 558-8521. 10pm, \$5-\$10. DJs Sabo, Kento, Elan spin Brazilian, Batucada Samba.
JJ Flores, Lucas Med Vessel 85 Campton Place, SF; www.vesselself.com. 10pm, \$10-\$30.
Joe Lookout. 3600 16th St. SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
New Wave City 20-year Anniversary Party DNA Lounge. 9pm, \$12. With DJs Skip and Shindog, Low-Life, Brian Raffo and John, Melting Girl, and more.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab. 3388 19th St. SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elenbe.
Push the Feeling: Les Sins (Toro Y Moi) DJ set Underground SF. 424 Haight, SF; Facebook: Push the Feeling. 9pm, \$5 with RSVP. With Silver Hands, YR skull, epicsauce DJs.
120 Minutes: Two-Year Anniversary Elbo Room. 10pm. With S4NTA MU3TTE, Planet Death, Nako.
Samples Fillmore. 9pm, \$32.50.

SATURDAY 8

ROCK/BLUES/HIP-HOP

Adicts, Brothers of Brazil Slim's. 9pm, \$23-\$25.
Crystal Antlers, Lenz, Dimples, Pang Hemlock Tavern. 9pm, \$10.
Doe Eye, Churches, Easy Tiger Bottom of the Hill. 9:30pm, \$12.
Fresh and Onlys, Terry Malts Independent. 9pm, \$15.
Giggle Party, In Watermelon Sugar, Girls in Suede, Church Thee Parkside. 9pm, \$6.
Gunpowder, Raging Free Radicals, Redwood Wires Thee Parkside. 3pm, free.
Jason Isabel, 400 Unit, Kasey Anderson and **the Honkies** Great American Music Hall. 9pm, \$17.
Matt Laz and the Nearly Beloved Riptide. 9:30pm, free.
"Radio Quemado CD Release Party" Rockit Room. 8pm, \$10. With Burnt, Dullfians, San Francisco Vintage Reggae Society.
Rock N Roll Adventure Kids, Glitz, Chief, Visions and Tones El Rio. 10pm, \$7.
Sista Monica Biscuits and Blues. 8 and 10pm, \$20.
Megan Stankard, City on a Lake Cafe Du Nord. 9pm, \$12-\$15.
Tali Shadows Johnny Foley's. 9pm, free.
Nathan Temby, Jason Marion, Rome Balestrieri Johnny Foley's. Dueling Pianos. 9pm.
Ten Mile Tide, Delta Move Brick and Mortar Music

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Hall. 9pm, \$10-\$15.
Moon Trent (from Brown-Star), **Carl with Records, Magic Mirror** Brainwash Cafe. 1122 Folsom, SF; www.brainwash.com. 8pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Ralph Carney Rite Spot Cafe. 2099 Folsom, SF; (415) 552-6066. 9pm.
Jack DeJohnette Trio feat. **Chick Corea** and **Stanley Clark Yoshi's** SF. 8 and 10pm, \$60.
"Electronic Music Festival" Brava Theater. 2781 24th St. SF; www.sfemf.org. 8pm. With Dieter Moebius, Richard Lerman, Loud Objects, Cheryl Leonard.
Amanda McBroom Razz Room. 7:30pm, \$37.

FOLK/WORLD/COUNTRY

HowellDevine and **Devine's Jug Band** Red Poppy Art House. 8pm, \$10-\$20.
Craig Ventresco and **Meredith Axelrod** Atlas Cafe. 3049 20th St. SF; www.atlascafe.net. 4-6pm.

DANCE CLUBS

Bootie SF: Kleptones DNA Lounge. 9pm, \$10-\$20.
Club Gossip Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.
Cockblock Rickshaw Stop. 10pm, \$5-\$10.
Kinky Disko Rebel. 1760 Market, SF; (415) 431-4202. 9pm, \$8. Eclectic mashup of electro-disco and house.
Non Stop Bhangra Public Works. 9pm, \$20. With Bikram Singh.
Oliver Twist, Jared F Vessel. 85 Campton Place, SF; www.vesselself.com. 10pm, \$5-\$10.
Paris to Dakar Little Baobab. 3388 19th St. SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elenbe.
Tormenta Tropical Elbo Room. 10pm. With Shawn Reynaldo and Orol.
2 Men Will Move You Amnesia. 9pm.

SUNDAY 9

ROCK/BLUES/HIP-HOP

Black Uhuru Independent. 8pm, \$25.
Covenant, Break Up, Deephearted DNA Lounge. 9pm, \$22.
Lloyd Gregory Biscuits and Blues. 8 and 10pm, \$15.
"New York Night Train's Soul Clap and Dance Off" Great American Music Hall. 8pm, \$13. With Shannon and the Clams, Mikal Cronin.
Terry Savastano Johnny Foley's. 9pm, free.
Spider Heart, Tokyo Raid, Atomic Bride, Spiral Electric Brick and Mortar Music Hall. 7pm, \$5-\$8.
Drew Southern 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm, free.
Tigon, Mercy Ties, Commisure Hemlock Tavern. 9:30pm, \$6.

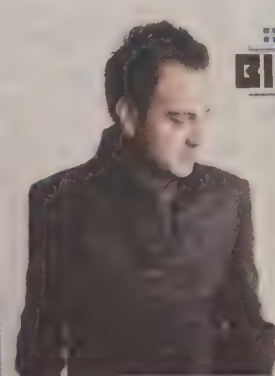
JAZZ/NEW MUSIC

"Electronic Music Festival" Brava Theater. 2781 24th St. SF; www.sfemf.org. 8pm. With William Balinski, Machine Drop, Damion Romero.
Amanda McBroom Razz Room. 4pm, \$37.
Noertker's Moxie, Melancholicals Musicians' Union Hall. 116 Ninth St. SF; www.noertker.com.

CONTINUES ON PAGE 32 >>



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MUSIC LISTINGS

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FOLK/WORLD/COUNTRY

Paula Frazer, Jeffrey Luck Lucas, Justin Frahm
Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066.
6pm, free.
Hurd Ensemble Red Poppy Art House. 7pm, \$12-\$20.

DANCE CLUBS

Activate! After Hours Monroe, 473 Broadway, SF; www.monroest.com. 6am-1pm, \$10.
With James Henderson, Joseph Lee, and Zenith Domingos Latinos Blue Macaw, 2565 Mission, SF; www.thebluemacaw.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Ludichris, and special guest Janaka Seleka.

Jack Lookout, 3600 16th St, SF; www.lookouts.com. 3pm, \$2.

MONDAY 10

ROCK/BLUES/HIP-HOP

JC Brooks and the Uptown Sound, Karina Denike
Cafe Du Nord. 9:30pm, \$10-\$12
Damir Johnny Foley's. 9pm, free.
Devo, Blondie Warfield. 8pm, \$39.50-\$92.50
Gypsyhawk, Hellfire, At Our Heels, Wild Eyes
Elbo Room. 9pm, \$7
Miguel Independent. 8pm, \$25.
Swans, Xiu Xiu Regency Ballroom. 8pm, \$34.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

Dawn Oberg Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 8pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge. 138 Minna, SF; www.johncollins.com. 9pm, R&B, Hip-Hop, NeoSoul, Reggae, Dancehall, Reggaeton, Salsa and more with DJ Jerry Ross. Happy hour all night.
Vibes N' Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Luce,

Vinnie Esparza, and more.

TUESDAY 11

ROCK/BLUES/HIP-HOP

Fiona Apple Warfield. 8pm, \$62-\$72.50.
Billy T. Band Biscuits and Blues. 8 and 10pm, \$15
Black Audio, Hi Deaf Great American Music Hall. 8pm, \$15.
Custom Kicks, City Deluxe, Courtney and the Crushers Bottom of the Hill. 9pm, \$8
Fat Opie Bazaar Cafe, 5927 California, SF; www.bazaarcave.com. 7pm, free.
Karpiklaani, Moonsorrow, Tyr, Metsatoli DNA Lounge. 7pm, \$25.
People's Temple Hemlock Tavern. 9pm, \$6.
Sandi Thom, Francesca Lee Cafe Du Nord. 9:30pm, \$12-\$15.
Sleepy Todd, Michael Musika, ftdpdpd

Amnesia. 9pm

Stan Ernhart Band Johnny Foley's. 9pm, free

JAZZ/NEW MUSIC

Bombshell Betty and Her Burlesquesters, **Fromagique** Elbo Room. 9pm, \$10.
Friskey Frolics Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free
Gaucho Bottle Cap, 1707 Powell, SF; www.bottle-caps.com. 7-10pm.
Virginia Tichenor Pier 23, Embarcadero near Filbert, SF; (415) 362-5125. 5-8pm

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro
Stylus John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**

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• **Strawberrys**
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STAGE LISTINGS

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DEATH HEADS CAN GET THEIR FILL AT THIS TAXIDERMY-CENTRIC ART SHOW (SEE THU/6). "LORIKEETS, TRICHOGLOSSUS" PIGMENT PRINT BY SUSAN MIDDLETON

Listings compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

Humdum happy hour Good Vibrations, 2504 San Pablo, Berk., 1620 Polk, SF. www.goodvibes.com. 6:30-7:30pm, free. The strap-on: a necessity to many, mind-boggling to others, both to some. In Berkeley, too over to your local Good Vibes for this guided shopping event where experts will talk to you about what you need to look for in a false friend. At the chain's Polk Street location, GP employees will demystify the 50 Shades of Grey phenomenon. What will it take for you to recreate a scene with your own Christian Grey? Chances are, you'll find the tools you need here.

THURSDAY 6

"Captured: Specimens in Contemporary Art" Bedford Gallery, Lesh Center for the Arts, 1601 Civic Dr., Walnut Creek. (925) 295-1417, www.bedfordgallery.org. Through Nov. 18. Opening reception 6-8pm, \$5. Trend watch! Throughout our history, humans have appropriated the natural world as raw material for our bizarre artistic impulses. Nowhere is this more true than in Walnut Creek, where a new exhibit opens showcasing reassembled taxidermy, curiosity cabinets, and specimen boxes. **Geoff Manaugh talks applied topology** Banatou Auditorium, Sutardja Dai Hall, UC Berkeley. (510) 495-3505, bcnm.berkeley.edu. 5-7pm, free. Things we know: Manaugh used to be a senior editor at Dwell Magazine, and a contributing editor at Wired UK. Currently, he runs a think tank for the Columbia University architecture department. Today's UC Berkeley talked will be, according to the press release, about "burglary, tunneling, and urban perforation." In other news, UC Berkeley can sometimes create really confusing press releases. **Filmore Fashion Night** **MADison Avenue party** Cartoon Art Museum, 655 Mission. SF. www.cartoonart.org. 7-9pm, \$5-500. Celebrate the closing of "What, Me Worry? 60 Years of Mad Magazine" at this little downtown shrine to the drawn and funny. Early 1960s attire is encouraged — in fact, you'll get your date in for free if you're both wearing *Mad* Men-style flair.

FRIDAY 7

Paralympics viewing party LightHouse for the Blind, 214 Van Ness, SF. (415) 694-7350, www.lighthouse.org. 6-8pm, free. RSVP recommended. This center for the visually-impaired is celebrating its brand-new entertainment center with this party for the London 2012 Paralympic Games. Yes, there will be pizza. **"Party Like It's 1906"** **One City One Book** **Idungh party** The Green Arcade, 1687 Market, SF. www.sfpl.org. 7pm, free. It's always a good idea to celebrate author-sociologist Rebecca Solnit, and no day better than today, when the SF Public Library launches a citywide reading of her community-forged-in-disaster book *A Paradise Built in Hell*. It's the eighth time the library's encouraged the city to read together, and today Solnit will be on hand, and snacks they were noshing around the time of the

1906 SF earthquake will be available like oysters, sourdough bread, and beer. **Night Market** Public Works, 161 Erie, SF. www.publ-icist.com. 5-9:30pm, \$5. "Bacon Crack" chocolates, vegan soul food, and champagne funnel cakes go fabulously with a ukulele chanteuse — as any attendee of Forage SF's upcoming Night Market will be able to attest. The organization dedicated to promoting ultra-local nourishment has been striking gold with this recurring nightlife-snack event, at which local small vendors rub elbows with the Bay's musics, DJs, and of course, party-hard foodies. Check out Uni and Her Ukulele, the 29th Street Swingtet, and Izzy*Wise. **KALX 50's anniversary art exhibit opening** Rock Paper Scissors Collective, 2278 Telegraph, Berk. kalc.berkeley.edu. 6-9pm, free. For a half-century, UC Berkeley's been home to 90.7 FM, a.k.a. KALX, where John Lennon talked People's Park riots and Green Day crashed when they came to town. Come tonight to check out a collection of KALX paraphernalia, flyers, and historic photos.

SATURDAY 8

All You Can Dance Alonzo King Lines Dance Center, 26 Seventh St., SF. dancecenter.linesballet.org. 1-5pm, \$5. Don't know jack about dancing? Take a four-hour crash course today, with a sampling of mini-courses on ballet, flamenco, Chinese movement, hip-hop, modern, and more. Teachers will be on hand to possibly turn you on to a whole new beat of your heart. **Babylon Salon** Cantina, 580 Sutter, SF. www.babylonsalon.com. 7pm, free. Explore the Bay at this evening of readings — you'll hear tales from a special education classroom, from assassinated journalist Chauncey Bailey's final days and ensuing trial, plus words from the "refreshingly off-kilter" (according to the NY Times Book Review) Lysley Tenorio. Cash bar on-site.

SUNDAY 9

The Last Picture Show free screening Berkeley Underground Film Society, The Tannery, 708 Gillman, Berk. berkeleyundergroundfilms.blogspot.com. 7-30p, donations suggested. Small town life examined, in this film about Anarene, Texas, and a bunch of kids just trying to get along. High school honey Jacey is the babe every one wants, but will the perfect sweetheart be enough to counteract the slow death of the town she calls home?

TUESDAY 11

Jefferson Graham's "Video Nation: A DIY Guide to Planning, Shooting, and Sharing Great Video" The Booksmith, 1644 Haight, SF. (415) 863-8688, www.booksmith.com. 7:30pm, free. These days, it's all about video. Author Graham knows it — that's why he compiled this book on how to create the best footage for bloggers, web show hosts, and small business owners. The USA Today columnist and tech video host shares how to get your clip to go viral. **Women's comedy night** The Layover, 1517 Franklin, Oakl. www.feelmore510.com. 7pm, free. Sponsored by downtown Oakland's sex-positive community shop Feelmore510 (a Best of the Bay 2012 winner), this evening is for female-focused yucksters. Grab a drink, peruse the art that covers the Layover's walls, and ready yourself for quips. **SFBG**

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Asteroids: Live! Dark Room Theater, 2263 Mission, SF. (415) 401-7987. \$20. Opens Fri/7, 8pm. Runs Fri-Sat, 8pm. Through Sept 29. Interstellar comedy "based very, very loosely on the arcade game." **Kiss of the Spider Woman** Phoenix Theatre, 414 Mason, SF; secondwind.8m.com. \$15-35. Opens Fri/7, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Sept 29. Second Wind presents Manuel Puig's acclaimed drama about cellmates in a Buenos Aires jail. **Placitas** Lorraine Hansberry Theater, 450 Post, SF. www.sfiat.org. \$13-35. Opens Thu/6, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Sept 16. San Francisco International Arts Festival, Central American Resource Center, and the Mission Cultural Center for Latino Arts present Paul S. Flores' world premiere drama, starring Ric Salinas as a former gang member who tries to mend fences with his family when he gets out of prison.

Port Out, Starboard Home Z Space, 450 Florida, SF. www.foolshury.org. \$12-35. Previews Fri/7-Sat/8, 8pm. Opens Mon/10, 8pm. Runs Thu-Sat and Sept 19, 8pm; Sept 23, 2pm. Through Sept 23. foolsFURY performs the world premiere of Sheila Callaghan's black comedy.

The Real Americans Marsh Studio Theater, 1062 Valencia, SF. www.themارش.org. \$25-50. Opens Fri/7, 8pm. Runs Fri, 8pm; Sat, 8:30pm. Through Sept 29. Dan Hayle's hit show about his trip across America returns. **"San Francisco Fringe Festival"** Exit Theatreplex, 156 Eddy, SF. www.sffringe.org. Most shows \$10 or less (five-show pass, \$40; ten-show pass, \$75). Sept 5-16. The 21st annual fest of unconventional, raw theater presents over 200 performances of 42 shows in 12 days.

Strange Travel Suggestions MainStage, Marsh San Francisco, 1062 Valencia, SF. www.themارش.org. \$20-50. Opens Sat/8, 8:30pm. Runs Sat, 8:30pm. Through Sept 29. Author and Ethical Traveler founder Jeff Greenwald (*Shopping for Buddhas*, *Snake Lake*) has done his solo show *Strange Travel Suggestions* dozens if not hundreds of times and still has no idea where it's going. No wonder he and his audience keep coming back where the world. The unknown, an aphrodisiac to the traveler, also makes great catnip for the storyteller. Still, there are consistent elements. There is no need to reinvent the wheel — or the impressive Fortune of Fortune that sits just off center stage, painted with a map of the globe and ringed with symbols abstract and evocative enough to conjure up myriad adventures, peak experiences, and humbling encounters from the vivid grab-bag memory of an accomplished travel writer and inveterate globetrotter. There's also a real grab bag, just in case, and an oversized tarot card, a sort of visual aid to the traveler's headless leaps of faith. Greenwald's stories possess a fine sense of humor and a knack for the shrewd detail and telling observation. They also contain a Zen-inflected homespun wisdom no doubt born of leaving home on a regular basis. If slightly self-conscious at times, these tales are always genuine and appealing. In the end, Greenwald's show, as reliable as it is unpredictable, mimics a genie-from-a-bottle experience: What you get is three spins, three stories, and a lot of unexpected truth. **Note: capsule condensed from 2008 feature review of this production.** (Avila)

Tipping on the Tipping Point Stagewerx, 446 Valencia, SF. (707) 322-5731. \$15-20. Opens Thu/6, 8pm. Runs Thu-Sat, 8pm. Through Sept 29. Human Nature performs a new comedy about global warming.

ONGOING

Henry V Presidio of San Francisco, Main Post Parade Ground Lawn, SF. www.sfhshakes.com. Free. Sat-Sun, 2pm. Through Sept 23. The San Francisco Shakespeare Festival celebrates the 30th anniversary of Free

Shakespeare in the Park with this history play. **My Fair Lady** SF Playhouse, 533 Sutter, SF. www.sfplayhouse.org. \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Sept 29. SF Playhouse and artistic director Bill English (who helms) offer a swift, agreeable production of the Alan Jay Lerner and Frederick Loewe musical, based on George Bernard Shaw's *Pygmalion*. Among the spirited cast, Monique Hafén's Eliza Doolittle is especially admirable, projecting in dialogue and song a winning combination of childlike innocence and feminine potency. (Avila)

Rights of Passage New Conservatory Theatre Center, 25 Van Ness, SF. www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Sept 19. New Conservatory Theatre Center presents the world premiere of Ed Decker and Robert Leone's multimedia play, inspired by global human rights laws in relation to sexual orientation.

Twelfth Night San Francisco Maritime National Historic Park, Hyde Street Pier, 2905 Hyde, SF. www.weplayers.org. \$30-80. Opens Fri/7, 5:30pm. Runs Fri-Sun, 5:30pm (also Sat-Sun, noon; matinee only Sept 22; no performances Sept 29; evening performances only Oct 6-7). Through Oct 7. W Players board the *Balclutha* and the *Eureka* for this jazzy take on Shakespeare's romance.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF. (415) 282-3055, www.themارش.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Sept 29. The juggernaut from the National Theatre of Great Britain, via Broadway and the Tony Awards, has pulled into the Curran for its Bay Area bow. The story of a 16-year-old English farm boy

(Andrew Veenstra) who searches for his beloved horse through the trenches of the Somme Valley during World War I, while peppered with much elementary humor, is a good cry for those so inclined. The titular equine is very ably brought to life by Handspring Puppet Company's ingenious puppeteers and designers, but the play's simplistic storyline and its obvious, somewhat ham-fisted resolution (adapted by Nick Stafford from Michael Morpurgo's novel) are too formulaic to be taken that seriously. (Avila)

War Horse Curran Theatre, 445 Geary, SF. www.shsf.com. \$31-300. Wed/Sat/8, 8pm (also Wed/5 and Sat/8, 2pm); Sun/9, 2pm. The juggernaut from the National Theatre of Great Britain, via Broadway and the Tony Awards, has pulled into the Curran for its Bay Area bow. The story of a 16-year-old English farm boy

(Andrew Veenstra) who searches for his beloved horse through the trenches of the Somme Valley during World War I, while peppered with much elementary humor, is a good cry for those so inclined. The titular equine is very ably brought to life by Handspring Puppet Company's ingenious puppeteers and designers, but the play's simplistic storyline and its obvious, somewhat ham-fisted resolution (adapted by Nick Stafford from Michael Morpurgo's novel) are too formulaic to be taken that seriously. (Avila)

BAY AREA

Chinglish Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk. www.berkeleyrep.org. \$14.50-99. Tue and Thu-Sat, 8pm (also Sat, 2pm; no show Oct 5; no 2pm show Sat/8; additional 2pm shows Thu/6 and Oct 4); Wed and Sun, 7pm (also Sat/8, 2pm). Through Oct 7. Berkeley Rep presents the West Coast premiere of David Henry Hwang's Broadway comedy.

The Elaborate Entrance of Chad Deity Aurora Theatre, 2081 Addison, Berk. (510) 843-4822, www.auroratheatre.org. \$32-60. Tue and Sun, 7pm (also Sat/8, 2pm); Wed-Sat, 8pm. Through Sept 30. Aurora Theatre Company opens its 21st season with Kristoffer Diaz's comedy about pro wrestlers.

The Fisherman's Wife La Val's Subterranean, 1834 Euclid, Berk. www.impacttheatre.com. \$10-20. Thu-Sat, 8pm. Through Sept 29. The latest from playwright Steve Yockey (*Bellwether*, *Skin*) is an exercise in pure pleasure, not least for the devious sea creatures preying lustily and unashamedly on the hapless human flesh of a small coastal town. Directed with smooth precision by Ben Randle for Berkeley's Impact Theatre, *The Fisherman's Wife* again finds Yockey playing productively with the fine fuzzy line separating human nature from nature at large (as in *Large Animal Games*, the winning 2009 co-production from Impact and Dad's Garage). The animals come through for playwright and company once more, with a thoroughly enjoyable comedy whose borrowed maritime myths has just enough metaphorical pull to lead those so inclined out beyond the shallow waters. (Avila) **SFBG**

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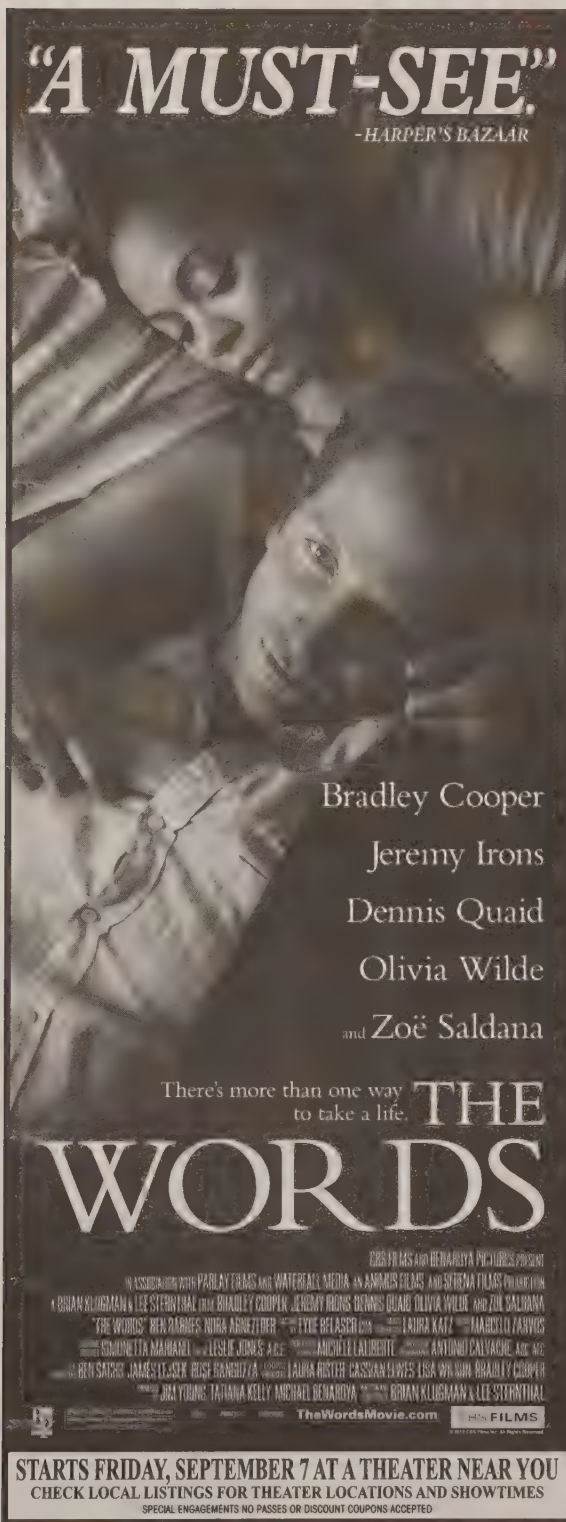
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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. Due to the Labor Day holiday, theater information was incomplete at presstime.

OPENING

Bachelorette See "Goodbye to Romance," (1:34)

Chicken With Plums Steeped in whimsy—and a longing for love, beauty, and home—this latest effort from brilliant Persian-French cartoonist-filmmaker Marjane Satrapi and director Vincent Paronnaud flaunts the odd contours of its eccentric narrative, enchants with its imaginative tangents, sprawls like an unincapulated life, and then takes off on aching, campy romantic reverie—a magical realistic vision of one Iranian artist's doomed trajectory. Master violinist Nasser Ali Khan (Mathieu Amalric) is seeking the ineffable—a replacement for his destroyed instrument—and otherwise he's determined to die. We trace the mystery of his passing, backward, with wanders through the life of his family and loved one along the way in this playful, bittersweet feast. Despite Amalric's glazed-eyed mugging, which almost spoils the dish, Satrapi's wonderfully arch yet lyrical visual sensibility and resonant characters—embodied by Maria de Medeiros, Jamel Debbouze, Golshifteh Farahani, and Isabella Rossellini, among others—satisfy, serving up so much more than chicken



with plums. (1:31) (Chun)

The Inbetweeners Horny teens on holiday—what could go wrong? Based on the British sitcom, not the recent MTV remake. (1:37).

Kumaré See "False Idol." (1:24) *Roxie*.

Samsara *Samsara* is the latest sumptuous, wordless offering from director Ron Fricke, who helped develop this style of dialogue- and context-free travelogue with *Koyaanisqatsi* (1982) and *Baraka* (1992). Spanning five years and shooting on 70mm film to capture glimmers of life in 25 countries on five continents, *Samsara*, which spins off the Sanskrit word for the "ever-turning wheel of life," is nothing if not good-looking, aspiring to be a kind of visual symphony boosted by music by the Dead Can Dance's Lisa

Gerrard and composers Michael Stearns and Marcello De Francisci. Images of natural beauty and African women cradling their babies give way to the madness of modern civilization—from jam-packed subways to the horrors of mechanized factory farming to a bizarre montage of go-go dancers, sex dolls, trash, toxic discarded technology, guns, and at least one gun-shaped coffin. After such dread, the closing scenes of Jewish, Muslim, and Buddhist spirituality seem almost like afterthoughts. The unmistakable overriding message is: humanity, you dazzle in all your glorious and inglorious dimensions—even at your most inhumane. Sully this

CONTINUES ON PAGE 36 >>

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hand wringing, selective meditation is Fricke's reliance on easy stereotypes: the predictable connections the filmmaker makes between Africa and an innocent, earthy naturalism, and Asia and a vaguely threatening, mechanistic efficiency, come off as facile and naïve, while his sonic overlay of robot sounds over, for instance, an Asian woman blinking her eyes comes off as simply offensive. At such points, Fricke's global leap-frogging begins to eclipse the beauty of his images and foregrounds his own biases. (1:39) (Chun)

The Words A writer (Bradley Cooper) faces the consequences of passing off the work of another man (Jeremy Irons) as his own. (1:36)

ONGOING

The Ambassador Mads Brügger's Danish documentary might be considered a cross

between *Borat* (2006) and *Jackass* — its subject impersonates a fictional character to interact with real people in a series of reckless stunts that could conceivably be fatal. But the journalist-filmmaker-protagonist is up to something considerably more serious, and dangerous, than showing Americans doing stupid pet tricks. He buys a (fake) international diplomatic credential from a European broker, then uses his status as an alleged ambassador representing Liberia to set up a gray-market trade smuggling blood diamonds under the thin cover of building a never-to-be matchstick factory in the Central African Republic. What surprises is not so much how corrupt officials make that possible at every step, but how confoundingly easy it is — even if Brügger might well be in mortal peril from time to time. Clearly, leeching money out of Africa into First World hands is everyday big business, with few questions asked and no risk of having to share the spoils with those invisible ordinary citizens whose toil

(in, for instance, diamond mines) makes it all possible. All the above is filmed by hidden cameras, offering damning proof of a trade many know about but few will actually admit exists. This amusing, appalling expose is "controversial," of course — the Liberian government and that purveyor of instant diplo-cred have already threatened legal action against Brügger for his "ethical violations" posing as someone he's not to reveal their own very real ethical violations. Which underlines that truly corrupted people seldom have any sense of humor, or irony. (1:37) *Roxie*. (Harvey)

The Bullet Vanishes Veteran Hong Kong actor Lau Ching-wan stars as a Sherlock Holmes type in 1930s Shanghai, bumped up from prison-guard duty to homicide detective by top brass impressed with his talent, if not his unusual methods. Good timing, since there's been a series of killings at the local munitions factory, an operation run by a Scooby Doo-ish villain — in cahoots with corrupt cops — who's prone to snappy hats and checkered overcoats. Adding to the mystery: a tragic back story involving Russian roulette and blood-written graffiti promising "The phantom bullets will kill you all!" Helping solve the crimes is Nicholas Tse as "the fastest gun in Tiancheng," no slouch of an investigator himself, together, the sleuths compile evidence and recreate scenes of murders, including one that seemingly transpired in a locked room with only one exit. *The Bullet Vanishes* contains more plot twists, slightly fewer steampunk flourishes, and way less slo-mo fist action than Guy Ritchie's recent attempts at Holmes; though it's no masterpiece, it's a fun enough whodunit, with a reliably great and quirky performance from Lau. (2:00) (Eddy)

Flying Swords of Dragon Gate The *wuxia* film is as integral to China's cinema as the Western is to America's — though the tradition of the "martial hero" in literature and other art forms dates back well before Clint Eastwood ever donned a serape. Still, the two

genres have some notable similarities, a fact acknowledged by Tsui Hark's *Flying Swords of Dragon Gate*, which adopts "the good, the bad, and the ugly" as a tagline in the splashy trailer for its American release. Hardcore fans of flying swordsmen and their ilk will recognize the (ill-)fated locale of the title, previously seen in the 1962 King Hu classic *Dragon Gate Inn* and the 1992 Tsui-produced *New Dragon Gate Inn*. *Flying Swords* is less remake, more continuation, and it's also the first time the dusty desert way station has been rendered in 3D IMAX. Tsui, whose trademark mix of martial arts and spleen ne'er-do-wells, all of whom descend upon Dragon Gate Inn as a massive sandstorm looms on the horizon. Alliances form (and are betrayed), schemes are launched (and botched), and the fight scenes — acrobatic and dynamic, with airborne tables, snapping chains, razor-sharp wires, and slashing swords — are mind- and eardrum-blowing. (2:01) (Eddy)

For a Good Time, Call... Suffering the modern-day dilemmas of elapsed rent control and boyfriend douchebagery, sworn enemies Katie (Ani Graynor) and Lauren (Lauren Miller) find themselves shacking up in Katie's highly covetable Manhattan apartment, brought together on a stale cloud of resentment by mutual bestie Jesse (Justin Long, gamely delivering a believable version of your stan-

dard-issue young hipster NYC gay boy). The domestic glacier begins to melt somewhere around the time that Lauren discovers Katie is working a phone-sex hotline from her bedroom; equipped with a good head for business, she offers to help her get freelance for a cut of the proceeds. Major profitability issues, as does a friendship evoking the pair bonding at the center of your garden-variety romantic comedy, as Katie trains Lauren to be a phone-sex operator and the two share everything from pinkie swears and matching pink touch-tone phones to intimate secrets and the occasional hotline threesome. Directed by Jamie Travis and adapted from a screenplay by Miller and Katie Anne Naylor, the film is a welcome response to the bromance genre, and with any luck it may also introduce linguistic felicities like "phone-banging" and "let's get this fuckshow started" into the larger culture. The raunchy telephonic interludes include cameos by Kevin Smith and Seth Rogen (Miller's husband) as customers calling from such unfurling locations as a public bathroom stall and the front seat of a taxicab. But the two roomies supply plenty of dirty as Katie, an abashed wearer of velour and denim pantsuits, helps the more restrained Lauren discover the joys of setting free her inner potty mouth. (1:25) (Rapoport)

Lawless *Lawless* has got to be the most pretentiously harmless movie ever made about moonshiners — a criminal subplot whose adventures onscreen have almost always been rambunctious and breezy, even when violent. Not here, bub. Adapting Matt Bondurant's fact-inspired novel *The Wettest County in the World* about his family's very colorful times a couple generations back, director John Hillcoat and scenarist (as well as, natch, composer) Nick Cave have made one of those films in which the characters are presented to you as if already immortalized on Mount Rushmore — monumental, legendary, a bit stony. They got a crackling story about war between hillbilly booze suppliers and corrupt lawmen during Prohibition, and while the results aren't dull (they're too bloody for that, anyway), they'd be a whole lot better if the entire enterprise didn't take itself so gosh darned seriously. The Bondurant brothers of Franklin County, Va. are considered "legends" when we meet them in 1931, having defied all and sundry as well as survived a few bullets: mack-truck-built Forrest (Tom Hardy); eldest Howard (Jason Clarke), who tipsles and smiles a lot; and "runt of the litter" Jack (Shia LeBeouf), who has a chip on his shoulder. The local law looks the other way so long as their palms are greased, but the Feds send sneering Special Deputy Charlie Fikes (Guy Pearce), it's an eye for an eye for an eye, etc. The revenge-laden action in *Lawless* is engaging, but the film makers are trying so hard to make it all resonant and folkloric and meta-cinematic, any fun you have is in spite of their efforts. (1:55) (Harvey)

Sleepwalk with Me Every year lots of movies get made by actors and comedians who want to showcase themselves, usually writing and often directing in addition to starring. Most of these are pretty bad, and after a couple of festival appearances disappear, unremembered by anyone save the credit card companies that vastly benefited from its creation. Mike Birbiglia's first feature is an exception — maybe not an entirely surprising one (since it's based on his highly praised Off-Broadway solo show and best-seller), but still odds-bucking. Particularly as it's an autobiographical feeling story about an aspiring stand-up comic (Mike as Matt) who unfortunately doesn't seem to have much natural talent in that direction, but nonetheless obsessively perseveres. This pursuit of seemingly fore-doomed failure might be causing his sleep disorder, or it might be a means of avoiding taking the martial next step with long-term girlfriend (Lauren Ambrose, making something special out of a conventional reactive role) everyone else agrees is the best thing in his life. Yep, it's another commitment-phobic man-boy/funny guy who regularly talks to the camera, trying to find himself while quirky friends and family stand around like trampoline spotters watching a determined clown. If all of these sounds derivative and indulgent, well, it ought to be. But *Sleepwalk* turns a host of familiar, hardly foolproof ideas into astute, deftly performed, consistently amusing comedy with just enough seriousness for ballast. Additional points for "I zinged him" being the unlikely most gut-busting line here. (1:30) (Harvey) **SFBG**

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THE WORDS, OUT FRI/7. PHOTO BY JONATHAN WENK



FIRST RUN VENUES

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Balboa 38th Ave/Balboa, 221-8184, www.balboamovies.com.

Bridge Geary/Blake, 267-4893.

Century Plaza Noor off El Camino, South SF, (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City, (650) 994-7469.

Clay Fillmore/Clay, 267-4893.

Embarcadero 1 Embarcadero Center, promenade level, 267-4893.

Empire West Portal/Vicente, 661-2539.

Four Star Clement/23rd Ave, 666-3488.

Kabuki Cinema Post/Fillmore, 929-4650.

Lumiere California/Polk, 267-4893.

Marina 2149 Chestnut, www.intsf.com/marina_theatre

Metreon Fourth St/Mission, 1-800-FANDANGO.

1000 Van Ness 1000 Van Ness, 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate, 267-4893.

Presidio 2340 Chestnut, 776-2388.

SF Film Society Cinema 1746 Post, www.

sfss.org

SF Center Mission between Fourth and Fifth sts, 538-8422.

Stonestown 19th Ave/Winston, 221-8182.

Vogue Sacramento/Presidio, 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl, (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl, (510) 433-1320.

Piedmont Piedmont/41st St, Oakl, (510) 464-5980.

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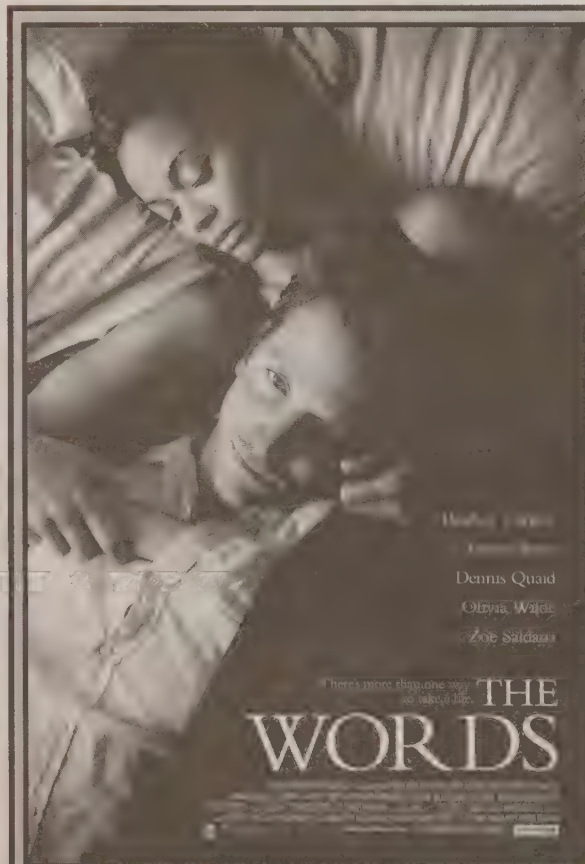
Rialto Cinemas Elwood 2966 College Ave. at Ashby, Berk, (510) 433-9730.

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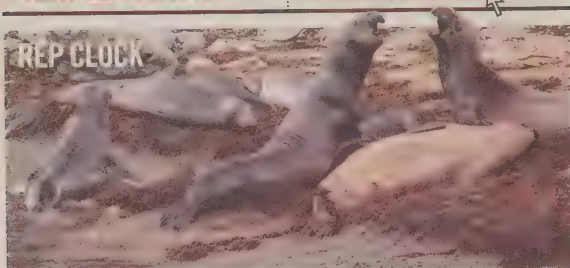
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ARBOR 4210 Telegraph, Oakl; www.shapeshifterscinema.com. Free. "Shapeshifters Cinema:" expanded cinema works by Kerry Laitala with John Davis and Neal Johnson, Thu, 8.

BRIDGE 3010 Geary, SF; www.landmarktheatres.com. \$8-10.50. "Studio Ghibli Animation Retrospective: Spirited Away (Miyazaki, 2001), Fri, 1:47, 7; Nausicaä of the Valley of the Wind (Miyazaki, 1984), Fri, 4:30, 9:40; My Neighbor Totoro (Miyazaki, 1988), English language version Sat, 3, 7; Japanese with English subtitles, Sat, 5, 9; Princess Mononoke (Miyazaki, 1997), Sun, 1:40, 7; Kiki's Delivery Service (Miyazaki, 1989), Sun, 4:30, 9:50; Porco Rosso (Miyazaki, 1992), Mon, 2, 7; Only Yesterday (Takahata, 1991), Mon, 4:20, 9:10; Castle in the Sky (Miyazaki, 1986), Tue, 1:40, 4:20, 7, 9:40. All films in Japanese with English subtitles, except where noted with My Neighbor Totoro.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •Fast Times at Ridgemont High (Heckerling, 1982), Wed, 7, and Back to School (Metter, 1986), Wed, 8:45. •The Harder They Come (Henzell, 1972), Thurs, 7, and Marley (Macdonald, 2012), Thurs, 9. •QT & PT: Reservoir Dogs (Tarantino, 1992), Fri, 7:30, and Sidney (Hard Eight) (Anderson, 1996), Fri, 9:30; •Pulp Fiction (Tarantino, 1994), Sat, 1, 7, and Boogie Nights (Anderson, 1997), Sat, 3:55, 9:55; •Magnolia (Anderson, 1999), Sun, 2:30, 8:50, and Jackie Brown (Tarantino, 1997), Sun, 6; Magic Mike (Soderbergh, 2012), Tue, 2, 4:30, 7, 9:20.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael, (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. •Ai Weiwei: Never Sorry (Klayman, 2012), call for dates and times. Beasts of the Southern Wild (Zeiltin, 2012), call for dates and times. Little White Lies (Canet, 2010), call for dates and times. The Queen of Versailles (Greenfield, 2012), call for dates and times. 2 Days in New York (Delpy, 2012), call for dates and times. California Forever (Vassar, 2012), Sun, 7. With filmmakers David Vassar and Sally Kaplan in person; this event, \$12.

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"FILM NIGHT IN THE PARK" This week: Old Mill Park, 300 block of Throckmorton, Mill Valley; www.filmnight.org. Donations accepted. Mamma Mia! (Lloyd, 2008), Fri, 8. China Camp, San Rafael. The Adventures of Tintin (Spielberg, 2011), Sat, 8.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; (415) 263-8760. \$5 suggested donation. "Homage to Romy Schneider: Sissi (Marschka, 1955), Wed, 7:30.

GRAND LAKE 3200 Grand, Oakl; www.sf911truth.org. \$7-10. 9/11 Truth Film Festival, a benefit for the Northern California 9/11 Truth Alliance, Tue, 2-11.

JACK LONDON SQUARE First Street at Broadway, Oakl; www.jacklondonsquare.com. Free. Fatal Attraction (Lyne, 1987), Thu, sundown.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampla.berkeley.edu. \$5.50-9.50. "Alternative Visions:" •The Nervous Films of Janie Geiser (2002-12), Wed, 7. •LA Rebellion: Creating a New Black Cinema: Daughters of the Dust (Dash, 1991), Thu, 7. •Life is Short: Nikkatsu Studios at 100: Capricious Young Man (Itami, 1936), Fri, 7; The Warped Ones (Kurahara, 1960), Fri, 7; Season of the Sun (Furukawa, 1956), Sat, 6:30. •A Theater Near You: The Graduate (Nichols, 1967), Sat, 8:20.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. San Francisco United Film Festival, local and global docs, features, and more, Wed-Thurs. Tickets (\$10) and more info at www.theunitedfest.com. The Ambassador (Brügger, 2012), Wed-Thurs, 7, 9. Kumar (Gandhi, 2011), Sept 7-13, 6:45, 8:45 (also Sat-Sun, 3, 4:45).

SAN FRANCISCO ART INSTITUTE 800 Chestnut, SF; www.iranianfilmfestival.org. \$8-10 (festival pass, \$80-100). Iranian Film Festival, short and feature films made by or about Iranians, with a tribute to composer Esfandiar Monfaredzade, Sat-Sun, 11am.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society: The Last Picture Show (Bogdanovich, 1971), Sun, 7:30. SFBG

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PUBLIC NOTICES

PUBLIC NOTICE OF MEETING
SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS
FULL REGULAR MEETING
MORRISON & FOERSTER
425 MARKET STREET, 34TH FLOOR
SAN FRANCISCO, CA 94111
SEPTEMBER 19, 2012
6:00-9:00 PM
Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, September 19, 2012 on the 34th floor at Morrison & Foerster located at 425 Market Street in San Francisco, CA.

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0345249-00 The following person is doing business as **Fast Co.**, 510 Stockton St. #6 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2012. Signed by Maridynne L. Argente, Deputy County Clerk on August 14, 2012. **LF100045, Publication Dates: August 22, 29, September 5, 12, 2012**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Douglas Gilbert Taylor. CASE NUMBER: PES-12-296009. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Douglas Gilbert Taylor. A Petition for Probate has been filed by: **Paul H. Taylor** in the Superior Court of California, County of San Francisco. The Petitioner for Probate requests that **Paul H. Taylor** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of San Francisco, 404 McAllister St. San Francisco, CA 94102 as follows: Sep 18, 2012. Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Aug 28, 2012 by Elina Leino, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: In Pro Per **LF100050, Publication dates: Sep 5, 12, 19, 26, 2012**

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0344729-00 The following person is doing business as **Weave Magazine**, 7 Germania St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 23, 2012. Signed by Laura Elizabeth Davis. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 23, 2012. **LF100047, Publication Dates: August 29, September 5, 12, 19, 2012**

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0345072-00 The following person is doing business as (1) **San Francisco Golden Gate Real Estate (2)SF Golden Gate Real Estate**, 433 Urbano Dr. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 6, 2012. Signed by Natalie Shishido. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2012. **LF100048, Publication Dates: August 29, September 5, 12, 19, 2012**

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0345148-00 The following person is doing business as **Brightwork Creative**, 1390 Hayes St. Apt. 3 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 8, 2012. Signed by Britt Gerhard. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 8, 2012. **LF100040, Publication Dates: August 15, 22, 29, & September 5, 2012**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **August 10, 2012**. To Whom It May Concern: The name of the applicant is: **Original Po Boys, LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1406-1408 Fillmore St. San Francisco, CA 94115-4115. Type of License Applied for: 41 — **ON-SALE BEER AND WINE — EATING PLACE PUBLICATION DATE: August 22, 29, September 5, 2012. LF100046**

SUMMONS CASE NUMBER: RG12633289. NOTICE TO DEFENDANTS: **John David Hamner AKA J. David Hamner; DOES 1-10** YOU ARE BEING SUED BY PLAINTIFF: **Robert E. White DBA Law Offices of Robert E. White** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response to this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612**. The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: **Jean P. Tepner, Law Offices of Robert E. White, 177 Post St. #890 San Francisco, CA 94109, 415-788-6151**. Date: June 4, 2012 by Rosanne Case, Deputy Clerk. **LF100049, Publication Dates: August 29, September 5, 12, 19, 2012**

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0345033-00 The following person is doing business as (1) **DJ Percious (2) Extraterrestrial Locomotion**, 182 Howard St. #542 San Francisco, CA 94105. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by Perry Jackson IV. This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 3, 2012. **LF100041, Publication Dates: August 15, 22, 29, & September 5, 2012**

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0344729-00 The following person is doing business as **English Language Institute**, 210 Post St., STE 518 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Aug 21, 2012. Signed by Sean Ferguson. This statement was filed by Jennifer Wong, Deputy County Clerk, on Aug 21, 2012. **LF100051, Publication Dates: Sep 5, 12, 19, 26, 2012**

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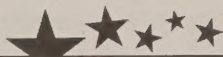
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SEPT. 5-11

ARIES

March 21-April 19

There is such a thing as starting too strong, Aries. This week make every effort to create support around you, even if you don't think you need it. You are moving in the right direction at a good speed, but that doesn't make you invincible. Reach out to others; your vision and successes need to be shared.

TAURUS

April 20-May 20

Regard the changes in your life as friends this week. You are not known for rolling with the punches, Taurus, but that's exactly what you should be doing. Ask yourself what you can gain or at the very least, learn, from what's in front of you. There is positive potential in that which most upsets you, pal.

GEMINI

May 21-June 21

Avoid becoming embroiled in power struggles this week. You are being challenged to sit tight and look pretty, Gemini — don't bolt into action just because you've had a brilliant idea. Assess your situation, consider the best approach and how it will affect others. You're almost there, so don't blow it.

CANCER

June 22-July 22

True freedom is being able to own all of your crap with humility, and to not carry it around with you. It doesn't matter if you posture like you're unfettered by others or your circumstances, it matters how you feel. Own your part honestly, Cancer, and resolve to act in the best ways possible moving forward.

LEO

July 23-Aug. 22

Support the love in your life with straight shooting communication. You are nearing the end of a long, played-out cycle, and the only stuff you can control is how you participate. Things don't have to be wrong or bad for you to work on improving them. Play it honest and direct this week, Leo.

VIRGO

Aug. 23-Sept. 22

There is no value in tiring yourself out, Virgo. You've got nothing to prove and there's no race. Figure out what you want and more importantly, what you're willing to do to get it. If the path itself is not healthy for you, you will not be happy with the results you set out for, no matter how letter-perfect they are.

LIBRA

Sept. 23-Oct. 22

You don't need to know how you're going to execute all of your goals this week. Identify your big picture plans and your timelines — once that's done, you only need take the first step in front of you. Don't concentrate on what you don't know, focus on what you do know in the now.

SCORPIO

Oct. 23-Nov. 21

When it comes to the things you love, is there such a thing as enough? This week you may find yourself daily gorging on bonbons, watching Honey Boo Boo Child on repeat, and partying way too hard. Instead of excess, find the balance of how much you can healthily take in by pinpointing where gluttony begins.

SAGITTARIUS

Nov. 22-Dec. 21

Do what you do because it's the right thing for your life, not because you are trying to force change. You've heard that you can lead a horse to water but you can't make it drink, right, Sag? Stop trying to control your world and the people in it, and accept where things are at right now. Work with you've got.

CAPRICORN

Dec. 22-Jan. 19

Whatever is true inside your soul is the truth you should be using to make decisions, Cap. Instead of strategizing, try supporting yourself this week. Use your creativity to get the job done, instead of relying solely on pragmatics. It is essential that you be true to your heart above all else.

AQUARIUS

Jan. 20-Feb. 18

You have got to slow down, Aquarius. If you're feeling overwhelmed and find yourself worrying over every stinking detail, then you know you have traveled out too far into the future with your thinking. Get present, get grounded, and get it together this week.

PISCES

Feb. 19-March 20

In order to become the self you are working so hard to be, you must keep an even pace, Pisces. If it's unclear where to go from where you're at, don't go anywhere for now. Assess the potential in your situation before you make decisions. You haven't seen all that is possible yet, pal.

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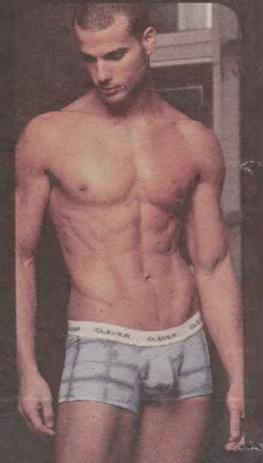
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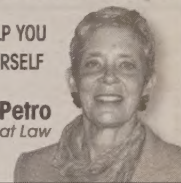
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